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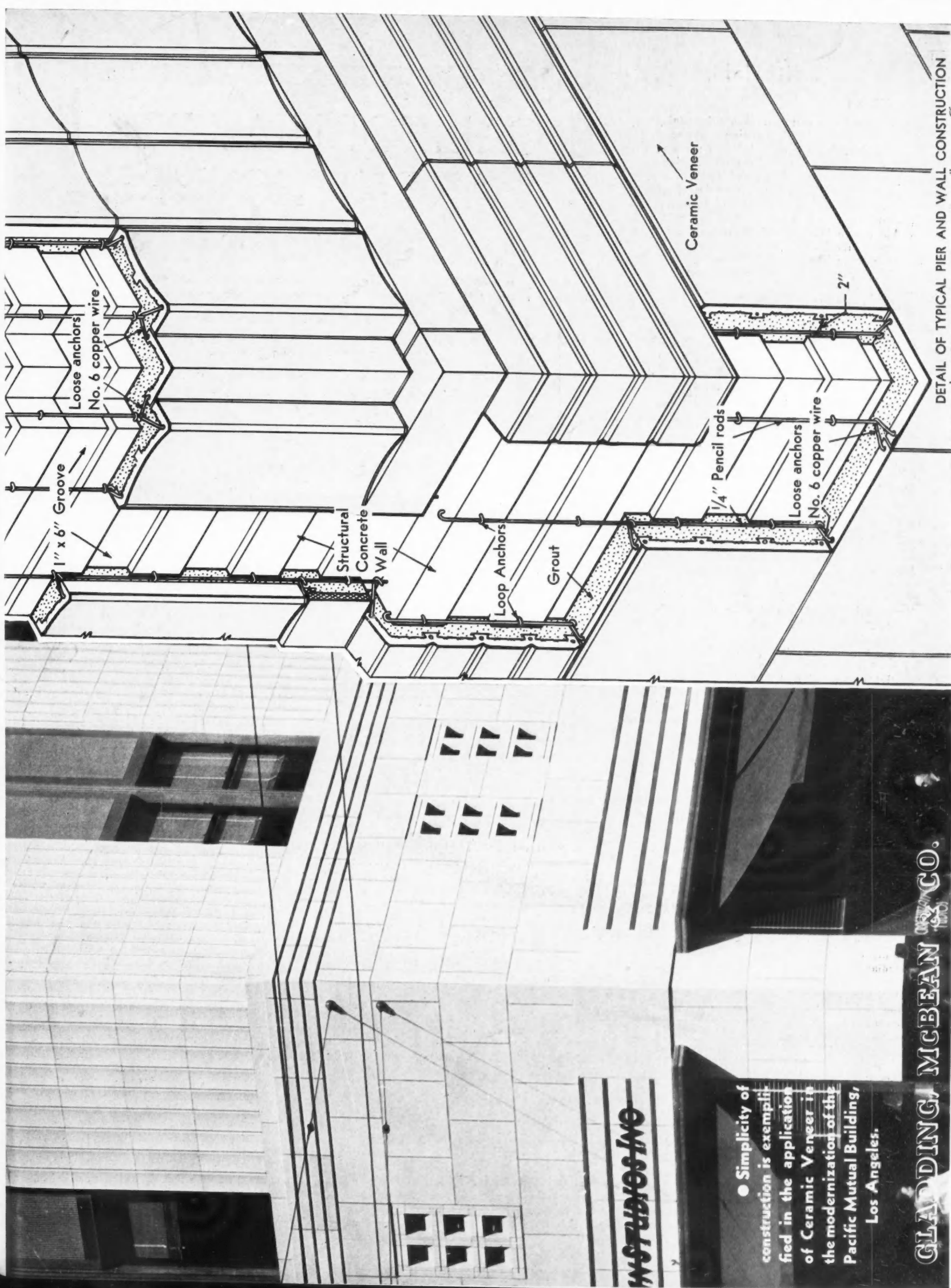
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Editorial

HOUSING DATA

IN THE latter part of 1936, Purdue University issued some publications setting forth the results of their investigations as to building needs in the United States. They are still at work experimenting and testing the conclusions at which they arrived. Although these investigations are not brought down to the present day, their results are quite accurate and enlightening as to the percentages of houses within certain brackets and the demand for them throughout the United States.

Their research disclosed the following facts concerning demand for houses in various cost brackets:

| | |
|----------------------|-----|
| \$ 600.00..... | 3% |
| 1000.00..... | 10% |
| 1900.00..... | 22% |
| 2900.00..... | 19% |
| 3800.00..... | 13% |
| 4800.00..... | 8% |
| 5600.00..... | 6% |
| 6600.00..... | 4% |
| 7600.00..... | 3% |
| 8600.00..... | 2% |
| 9600.00 or over..... | 1% |

Until the present time no effort has been made on any scale whatever to build houses for less than \$5600.00. This means that until the present time there has been an untouched housing market embracing 81% of the houses for which there is a clear and genuine demand. During the past two years or more, the government and individual enterprises have been struggling with the problem of supplying well built houses in the \$4800.00 to \$5600.00 bracket, which comprises 14% of the total demand for houses.

Despite the fact that the manufacturers of building materials have been showing photographs of houses that can be built and sold at a profit for between four and five thousand dollars, no house has yet been developed that would be satisfactory to a discriminating home-owner, no matter how small his ideas might be. In isolated individual cases, this has been accomplished by very careful individual attention to one's own home as it is being built, but for general contracting purposes and for commercial production by the general contractor method, allowing the contractor 10% profit for his work and allowing a fee for the architect, there have been practically no buildings or houses erected in this bracket. It is, nevertheless, well within the realm of possibility that this may come if it is ever possible to control labor long enough to get a house built inside the bid before strikes are called.

Purdue University has been extending itself in test buildings in the \$4800.00 bracket and has constructed several houses within these cost lines. These, however, have been built under special care and supervision and we fear with considerable labor contributed by the University and others at no cost. By far the greatest amount of building activity today lies within the last 10% or within the bracket including \$6600.00 at its lowest limit and from there to the \$100,000.00 home.

Along with this it is interesting to look over the graph of real estate activity in St. Louis which the government has taken as more or less an average throughout the country from the year 1875 to the beginning of 1937. This graph shows almost a uniform wave of depressions and booms, the extremes of which are almost the same on both sides of the line of normal with the exception of the depression of 1930 to 1936, the lowest depth of real estate depression. These depressions and booms were as follows: beginning in 1875 a depression lasted until 1881; from 1881 on booms and depressions followed each other in almost a uniform sequence. 1881 to 1894 was a boom period; 1894 to 1903 a depression; 1903 to 1912 a boom; 1912 to 1920 a depression; 1920 to 1930 a boom; 1930 to 1937 it is needless to say was a depression. If graphs mean anything it would look as if we were

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Photograph by Miles Berné.

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facing another boom; but with the recent experience in stock market activity, the law of graphs seems to be on the verge of permanent discard.

Additional information is contained in the several surveys that have resulted in both government and private investigation to present a picture of how many homes are needed to be built in the United States during the next ten years. The reports of some Federal departments show that 13,000,000 homes will be needed to house the population in the United States during the next decade; that is, 13,000,000 new homes must be built. Upon the basis of California having 5% of the total population of the United States and without going into further explanations of breaking down, this analysis shows the following as the monetary pro-

portion of building that may be looked forward to in California during the next ten years in the various brackets from \$4800.00 to the bracket above \$10,000.00. These amounts are in cost per annum.

| Houses | Per annum |
|---------------------|-----------------|
| \$ 4,800.00..... | \$25,000,000.00 |
| 5,600.00..... | 21,000,000.00 |
| 6,600.00..... | 17,000,000.00 |
| 7,600.00..... | 15,000,000.00 |
| 8,600.00..... | 11,000,000.00 |
| 9,600.00..... | 6,000,000.00 |
| over 10,000.00..... | 58,000,000.00 |

These are the figures that the analysts arrived at, but it is going to take an awful lot of confidence and credulity to maintain one's belief in the old adage that figures do not lie.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

THE MODERN FORUM, Herman Lissauer, director, presents the 10th Anniversary Series at the Philharmonic Auditorium, Los Angeles. The course includes lectures of international note, and presents Romola Nijinsky, wife of the famous dancer, Vaslav Nijinsky, author of his biography and editor of "The Diary of Vaslav Nijinsky", Monday evening, 8:15, November 29.

TOWN FORUM HALL SERIES consists of twenty events at the Curran Theater, San Francisco, on Tuesday mornings, under the direction of Albert Rappaport and Kay McMahon. The events include the foremost speakers of the day discussing world affairs.

PUBLIC LIBRARY, Pasadena, sponsors a course of lectures by members of the faculties of the University of Southern California, Occidental and other colleges, under the title, Pacific Southwest Academy lecture course. The lectures are free to the public and are on subjects of interest in civic and government economics. The first lecture, November 4, is by Dr. Arthur G. Coons, Occidental College, subject, "The United States and the Orient—Economic Interests and Policy". December 1, Dr. Clayton D. Carus, University of Southern California, speaks on "Economic Foreign Policies, Trade and Tariff."

JOHN BURTON opens a series of six lectures on successive Friday evenings, November 5, at the Beverly Hills Hotel.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include the Drama Series, Thursday afternoons at 2:30. November 4, Peggy Bethers reads "Excursion", a comedy by Victor Wolfson, Saturday afternoon, November 6, the course presents Mrs. Lucile Morrison, author of "The Lost Queen of Egypt".

INSTITUTE OF WORLD AFFAIRS, the fifteenth annual, is held this year at the Beverly Hills Hotel, December 12 to 17. Sponsored by the Los Angeles University of International Relations of University of Southern California the sessions will hear round table and panel discussions on current world affairs, with evening meetings open to the public.

PASADENA FORUM announces a series of lectures at the Civic Auditorium, opening with Ruth Bryan Owen, December 6. The subject chosen by Mrs. Owen is "This Business of Diplomacy".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, presents the series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. November 9 in Pasadena, November 11 in Los Angeles, Harrison Forman presents news pictures of the current Chinese-Japanese undeclared war, filmed in and around Shanghai. The pictures also include views of Inner Mongolia and Tibet.

BROWNING SEMINAR, Dr. Bertha Lovewell Dickinson, leader, announces the general subject for the year's study is "Browning's Philosophy of Art", with special emphasis on music. The Seminar is held Thursday mornings at the Public Library, Pasadena.

CALIFORNIA LIBRARIANS' ASSOCIATION, Southern District, holds an all-day session, November 20, at Pasadena. Morning and afternoon sessions are held at the Civic Auditorium, with luncheon at the Masonic Temple.

GENERAL EXHIBITIONS, held at the Museum of Art, San Francisco, include, Stamp Exhibition of the California Philatelic Society, November 7, and an Exhibition of Hobbies, assembled by the Recreation Commission, November 12.

THE DOLL FAIR, held annually for the benefit of the Convalescent Home of the Children's Hospital, Los Angeles, may be visited Saturday, November 27, at the home of Mrs. Lee Phillips, Berkeley Square. Mrs. J. P. Lippincott is the founder and honorary president of the Doll Fair. It was founded in memory of her daughter, the late Rose Lippincott Davis.



An arrangement done by Norman Edwards for the show of Susi Singer ceramics at the Amymay Studio in Pasadena. Photograph by Robert Humphreys.

ARRANGEMENTS

By AMY MAY

NOW that autumn is here and the holiday season is approaching, we all like to arrange the chrysanthemums, berries, and autumn leaves in our houses and often are tempted to put some funny little animal with the bouquet to give it humor or originality.

Flower arrangement is one of the most enjoyable of art expressions. Here in California there is never any dearth of material and there is no other art which has such a beautiful medium with which to work. The florists' shops are just now abounding with a wide selection of rich material, the smallest gardens offer fall flowers and leaves, and apartment dwellers will find the richest harvest of treasures along the roadsides and vacant lots if one has an eye to see.

There are really no arbitrary rules to flower arrangement. What may be true at one time may not apply at another, but it is a fact that the same art principles govern any art expression, whether it is a water color, an interior, a book-plate, a building, or a flower arrangement.

Just now there is a great tendency to use accessories. This may add charm if carefully done, but very often the addition of a bird, a figurine, or an angel seems irrelevant. When making a flower composition it is helpful to think of a simple definition of beauty. In his book, "Why We Look at Pictures" Carl Thurston has said that anything, to be beautiful, must be "easily grasped as a unit." He also says it in an even simpler way, "it must be easy to look at." It is not easy to look at two things at once and unless your figurine seems to belong your design will lack that essential quality—unity.

When accessories are used with plant material a common fault is that the accessory does not form an integral part of the composition. The placing of leaves or flowers in front of a figurine helps to make it seem definitely part of the arrangement so that we feel that if the accessory were removed, the design would be incomplete. An accessory should usually be used in the true sense of the word and be a point of interest, but entirely subordinate to the whole and it must be right, not only in scale and color, but in mood.

On the other hand, if one wishes to star the figurine or accessory, the flowers may become the accessory and be used only to suggest a beautiful setting, as is the case in the accompanying illustration. This flower arrangement expresses unity, order, proportion, and rhythm. The grasses, which are appropriate to the autumn, are subordinate to the figure and support it or give it an environment that is sympathetic. The grace of the lady is repeated in the pleasing lines of the tares and because they are in scale one feels that the lady and the romping children could easily pass through the tall grasses.

ALINE BARRETT GREENWOOD adroitly presents current world events, reviews, books and their authors, with sidelights on new plays in her series of talks in California. Miss Greenwood is heard, November 17, 11 o'clock, at the Shakespeare Clubhouse, Pasadena, and on the third Wednesday of each month during the winter season. Miss Greenwood spent the late summer and early fall in the East, especially in Washington, and is always in close touch with the varied happenings at the Capital. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood also speaks at Los Angeles and at Long Beach.

PUBLIC LIBRARY, South Pasadena, presents a course entitled, "Review of New and Worthwhile Books", under the leadership of Miss Marian Lynne, and sponsored by Adult Education Department of the South Pasadena Senior High School.

JUNIOR LEAGUE, Los Angeles, is presenting the fifth annual series of lecture-teas. Millard Sheets was the guest speaker at the opening tea, discussing "Contemporary Painting". The second lecture is given by Lloyd Douglas on "Dealing With Imaginary People", at the home of Mrs. Burton Edmond Green in Beverly Hills, November 9. The third event, November 23, presents Mrs. Marguerite Harrison, speaking on "Stories of a World Traveller" at the home of Mrs. Alonzo Bell in Bel Air.

CHARITY BALL, sponsored by Las Madrinas (The Sixty Godmothers), for the benefit of the Convalescent Home at Hermosa for the Children's Hospital, is held December 10, at the Biltmore Hotel, Los Angeles. Mrs. William Rose Gibbon is president and general chairman of Las Madrinas.

OPPORTUNITY CLUB opens the season with a dessert bridge party, November 10, at the Hotel Vista Del Arroyo. The club arranges many and varied events throughout the season whereby the charities of Pasadena are greatly benefited.

THRIFT SHOP of the Assistance League, De Longpre Avenue and St. Andrews Place, Hollywood, is benefiting through the efforts of a newly organized group, "The Book Worms", who are busy gathering books to form a circulating library and book sales department. The group is headed by Mrs. John Stauffer, Jr.

EDANA RUHM presents her series of lectures, "Events of the Hour", which sketches the political situation, outlines new books and plays, the second Thursday of each month at Hotel Huntington. Mrs. Ruhm also gives a similar course at Villa Riviera, Long Beach, on Wednesday mornings.

OPPORTUNITY LEAGUE, philanthropic and self-help organization, holds a "Silver Plate" dinner, November 22, at the Elks Club, Los Angeles. The league ministers to physical needs, and also conducts classes in music, dancing, and drama. Mrs. Grace Burdette is president.

SILVER JUBILEE AUTO SHOW, sponsored by the Motor Car Dealers' Association, continues through November 7 at the Pan-Pacific Auditorium, Los Angeles.





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MEXICAN-CALIFORNIA POLO SERIES at Midwick Country Club, November 7, 14, and 21, is sponsored by the Los Angeles Junior Chamber of Commerce. The Mexican team comes here under the personal sponsorship of Gen. Gilberto Limon, Mexican Secretary of War and president of the Mexican Polo Association. The best players of Mexico make up the team, which is opposed by California poloists of international fame, including Eric Pedley, Tyrrel-Martin, the eight-goal man of Del Monte, Willie Tevis and George Pope of San Francisco; Aiden Roark, Big Boy Williams, Neil McCarthy, Tim Holt, Howland Paddock, and Luis Rowan. Jimmy Rogers, son of the late Will Rogers, is given a try-out for No. 1 place on the California team.

CANNELL AND CHAFFIN, 3000 Wilshire Boulevard, Los Angeles, present an exhibition of distinctive table settings, November 8 to 13 inclusive. The tables comprise designs for varied types of hospitality, buffet service, breakfast, luncheon, and dinner.

LECTURE COURSE, at the Savoy Theater, San Diego, includes Ruth Bryan Owen, subject, "This Business of Diplomacy," December 4.

ARMISTICE DAY, November 11, is marked in varied ways in different communities. In Los Angeles the annual Armistice Day Charity Ball is given in the Fiesta Room at the Ambassador Hotel, sponsored by the British United Service Club of Los Angeles. Alan Mowbray, chairman of the ball committee, has arranged a program by motion picture and radio stars to be broadcast from the ballroom and conveyed to South Africa, Australia, New Zealand and other countries of the British Empire. Proceeds of the ball are devoted to the Last Post Fund of the British Empire Service League of Southern California.

PALM SPRINGS TENNIS CLUB opens November 6, starting off the desert's fall season with several gay social events, as well as adding another spot for sport.

ELECTRICAL SHOW, the fifth annual, is held December 1-5, at the Federal Housing Bldg., Balboa Park, San Diego.

MUSIC

PHILHARMONIC ORCHESTRA, Los Angeles, under the direction of Otto Klemperer, opens the series, November 11-12, with a pair of concerts at the Philharmonic Auditorium. The schedule of concerts for the season consists of twelve regular Thursday-Friday pairs; nine Saturday night events; two concerts in Royce Hall, University of California at Los Angeles; four in San Diego, three in Santa Barbara and one in Claremont. Four children's concerts and four standard broadcasts are announced. A Brahms cycle will be given on six of the nine Saturday nights in the season, these will begin January 15.

MUSICAL ASSOCIATION of San Francisco sponsors the symphony season of eighteen weeks, opening Friday afternoon, December 10, and closing Saturday night, April 23. The San Francisco Symphony Orchestra is conducted by Pierre Monteux.

SAN FRANCISCO OPERA ASSOCIATION continues the season of grand opera at the Memorial Opera House, presenting "Lakme," November 3, with Pons, Maisson, Pinza, Cehanovsky, Ferrier, Kroph, Luscombe, Callahan, Hackett, Oukrainsky, and Opera Ballet with Cimini, conductor; November 6, "Rigoletto" with Bonelli, Tuminia, Kullman, Cordon, Cornish, Sheffoff, Jones, Wishart, Hackett, Oliviero, Cehanovsky and Papi, conductor; November 11, "Lohengrin" with Flaagstad, Melchior, Meisle, Hofmann, Huehn, Cehanovsky, Reiner, conductor.

MUSIC FOUNDATION of the Los Angeles Junior Chamber of Commerce, with L. E. Behymer as representative, presents the San Francisco Opera Company at the Shrine Auditorium, Los Angeles, November 15 to 20. The operas included are "Tristan and Isolde" by Richard Wagner; "Lakme" by Leo Delibes; "Aida" by Giuseppe Verdi; "Lohengrin" by Richard Wagner, and "La Tosca" by Giacomo Puccini. Among the artists are Lily Pons, who will sing "Lakme"; Kirsten Flaagstad, singing the Wagnerian roles; and Richard Bonelli, who is heard in "Aida" and in "La Tosca" with Maria Jeritza.

CONCERT SERIES at the Biltmore Hotel, Los Angeles, opens December 3, with a concert by Lena Gastoni, soprano, and Eloise Roessler, violinist. Rae Best, pianist, is presented December 6, followed by Clemence Gifford, contralto, December 13.

VIENNA CHOIR BOYS appear in concert and costumed opera at the Philharmonic Auditorium, Sunday matinee, November 28.

NOACK QUARTET is heard at the Ebell Theater, Los Angeles, November 10. Marietta Bitter, harpist, is guest soloist.

CIVIC ORCHESTRA of Pasadena announces a series of symphony concerts, under the direction of Dr. Richard Lert, opening November 6 at the Civic Auditorium. The concerts are open to the public without charge.

THE RIVERSIDE OPERA ASSOCIATION, now in its sixth season under the direction of Marcella Craft, announces twenty performances of seven operas in the winter season. December 2-4, "Carmen" is given, December 22-23, "Hansel and Gretel" is heard. The operas are given in the auditorium to Riverside Junior College.

SAN JOSE CONCERT SERIES, under the management of Denny-Watrous, presents the Joos Ballet, Monday, December 6, in an entirely new program, at the Civic Auditorium.

MUSIC SEASON at Long Beach opens with the Beaux Art Series, November 4, presenting Freida Hemple at the Polytechnic auditorium. The Civic Concert Series offers the Japanese prima donna, Hizi Hoyke, at the same auditorium, November 12.

UNIVERSITY OF REDLANDS enriches the community through the concert series, which brings outstanding artists to Redlands. The first concert of the season, November 17, presents Mary McCormic and the Kryl Symphony.

MERLE ARMITAGE offers a season of music and theater, opening with Harold Kreutzberg in two performances, matinee and evening, November 26-27. The Wagnerian Festival follows, December 2, and matinee December 4. The programs are given at the Philharmonic Auditorium, Los Angeles.

AMELITA GALLI-CURCI, coloratura soprano, sings November 2, at the Philharmonic Auditorium, Los Angeles, accompanied by Homer Samuels, on the L. E. Behymer concert course.

THE COLEMAN CHAMBER CONCERT ASSOCIATION is sponsoring a Brahms Festival Evening, the climax of a Brahms Week in Pasadena, November 7-14. This will also be the opening chamber concert of the 1937-1938 season, given at the Community Playhouse, Pasadena, on six Sunday evenings. At this concert, November 14, Winifred Christie, Scottish pianist, joins with the Los Angeles String Quartet to give an all-Brahms evening. Martin Black, Harold Stancliff, Donald Cole and Nathan Leibaum form a quartet of splendid musicians.

THE SINFONIETTA SOCIETY of San Francisco announces plans for the sixth season. There will, as usual, be three concerts, given at the Community Playhouse as follows: Wednesday evening, December 1, Tuesday evening, January 18, and Tuesday evening, February 15. Anna Young and Eva Gruninger are soloists of the first concert, singing a group of three Piedmontese songs by Sinigaglia, which the composer orchestrated for the Sinfonietta Orchestra, conducted by Giulio Minetti. Edith Knox, pianist, is the soloist for the final concert, playing a concerto for piano and orchestra by the famous Spanish composer, de Falla.

ELMER WILSON CONCERT COURSE, at the Civic Auditorium, Pasadena, presents Lauritz Melchior, tenor, November 8. Three famous musical events, announced as the Wilson Premier Series, will be presented in the Civic Auditorium as follows: December 10, the Joos European Ballet; January 6, the Salsburg Mozart Grand Opera Company, and on February 3, "Porgy and Bess," the George Gershwin American Folk Opera.

PAUL POSZ makes his entrance into San Francisco as a concert manager this winter, opening the season, November 23, with a recital by the celebrated Czechoslovakian dancer, Harald Kreutzberg. This dancer is followed, November 28, by the Wagnerian Festival Singers, an organization from Germany. These events are presented at the Memorial Opera House.

CLAREMONT COLLEGE again presents an Artist Course at Bridges Auditorium. Lauritz Melchior, Danish tenor, gives the November concert. The founding of Pomona College in 1887 is commemorated throughout the year in these presentations.

ORGAN RECITAL is given at the California Palace of the Legion of Honor, Lincoln Park, San Francisco, by Uda Waldrop, each Saturday and Sunday afternoon.

CHAFFEY COMMUNITY SYMPHONY ORCHESTRA is a recent musical organization at Ontario. Ralph Streano, former member of the Detroit Symphony Orchestra, and associated last year with the Riverside Opera Association, is the conductor.

SAVOY THEATER, San Diego, announces the appearance of the Joos Ballet, December 9.

PASADENA CIVIC CHORUS, organized four years ago by Robert Farley, makes several public appearances this season and will be heard on two radio programs. Louise Richardson is the pianist, and Inez Flannigan, chapel organist.

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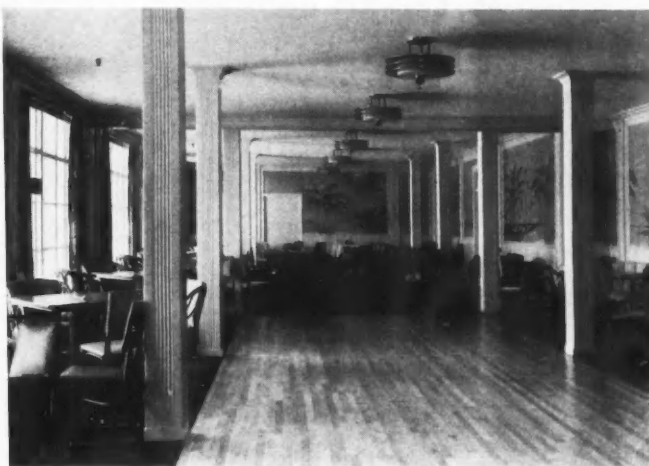
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The new Ocean Terrace Room at the Hotel del Coronado, created by Donald D. McMurray, A.I.A., is gay and inviting. The room takes its tones from the old French paper on the walls where the blue of the sky meets the blue of the sea. This new retreat is popular at the cocktail hour, since it adjoins the bar and is equipped with a hard-wood maple floor for dancing.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, has devised a significant approach to the winter season, and at the same time a worthy program to commemorate the twentieth anniversary of the institution. Two plays are presented every month, each running two weeks, with the opening on Tuesday evenings. No performance on Sunday. Matinees on Saturday only. Gilmore Brown is supervising director.

November 2-13, "The Old Maid," by Edith Wharton, dramatized by Zoe Akin.

November 16-20, "Sing Sweet Angels," by Belford Forest. Selected as an opener for the Shakespearean series to follow.

November 22-23, Matinee 23, "A Winter's Tale."

November 24-25, Matinee 25, "Measure for Measure."

November 26-27, Matinee 27, "All's Well That Ends Well."

December 2-3-4, Matinee 4, "Romeo and Juliet."

GOLD HILL PLAYERS of Monrovia hold the regular meeting at the Little Theater, November 5. Harriet Colton, the Forum speaker, gives a talk on the new Stanford University Theater; The San Bernardino Players Guild presents an original play by Wilber Slater.

THEATER AMERICANA, Altadena, plans to present six major productions in the current year at the Altadena Recreation Building, Mt. Curve and Lake Avenue. The season opened late in October with "The Doctor Said 'No'" by Claire Parrish. Plays to follow are scheduled for December 7 to 9, January 10 to 12, February 22 to 24, April 12 to 14, and May 24 to 26.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, under the direction of Francis Dickson, presents "Beauty, Inc.," by Jean Provence, November 5 to December 19. This is the third successive play by this author, given at this theater.

GOLDEN BOUGH PLAYERS in their home on Sutter Street, San Francisco, continue the winter season, under the management of Edward Kuster, with well selected plays.

MEXICAN PLAYERS, in a theater apparently designed for their needs in the Padua Hills near Claremont, recreate the lives of their ancestors in Old Mexico. Legends, folk songs and dances of that romantic country make up the gayest of comedies while adhering to a definite historic outline. The costumes are always authentic, and the entertainment vividly interesting. This group is under the direction of Mrs. Bess Garner, with Senor Juan Matute as her associate director. "Adelita," replete with dances and the spontaneous revelry that characterizes the Mexican Players' productions, is current through November 27, with presentations each Wednesday, Thursday, Friday and Saturday evening, and matinees each Wednesday and Saturday afternoon.

COMMUNITY PLAYERS of Palo Alto announce "Pride and Prejudice," by Helen Jerome as the major production for November.

COMMUNITY GROUPS in various sections have opened the fall season of the little theaters. The Pomona Theater Guild, Inc. offered "Even Afterwards" as the initial production in October. This group was organized through the efforts of the Pomona Junior Chamber of Commerce. Frank Wilcox directed. Little Theater Group of Covina opened the season with "Post Road," with Ethel Cleghorn in the leading role, Beulah Yeager as director, and Frank Delay as production manager. The Little Theater of North Hollywood opened its fifth season with the presentation of "A Bachelor's Honeymoon," Helen D. Linkmeyer directed. At Sierra Madre the three winning plays of the recent one-act contest sponsored by the Wistaria Association were produced at the Women's Clubhouse. "Lutz's Wonder" by Anne Walter was the winner of first place. First honorable mention went to "Just Beyond" by Robert Clark and Harold Gaze.

LABORATORY THEATER, an interesting part of the Playhouse at Pasadena opens the winter season November 1, with "Land-slide" by Sada Cowan and Marquerite Harrison. Productions are staged Monday through Saturday evenings of each alternate week. Plans for the year include a series of sixteen new plays.

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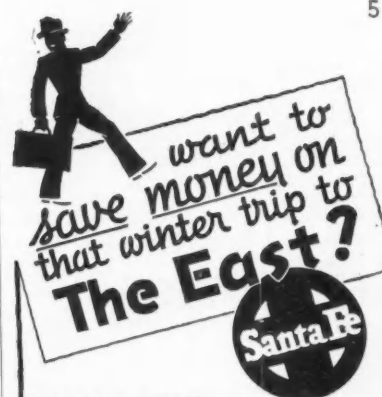
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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Exhibition by members of the Association.

CORONADO

GALLERIES, Hotel del Coronado: The work of artists of the West.

CLAREMONT

SCRIPPS COLLEGE: Fall exhibition, paintings and artwork.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils and water colors by Western artists.

GARDENA

GARDENA HIGH: Selections from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: During November an exhibition by the Women Painters of the West.

FILLMORE

ARTISTS BARN: The work of invited artists and craftsmen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Portraits and Miniatures by Martha Wheeler Baxter to November 13.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Modern etchings and prints as well as the best examples of the old masters of the art. Original paintings of the contemporary Russian ballet by Theyre Lee-Elliott. Among the subjects are Massine, Tomanova, and Baronova.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition of art as related to the cinema.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Paintings by members of the art department, and invited guest artists.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints, black and white and color.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of jewel mountings as well as metal craft work of varied sorts.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: The work of local artists, changed from month to month.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Lithographs by Jean Charlot; Watercolors by Nicholas Hefrova.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Throughout November: Exhibition of paintings by artist members of the Laguna Beach Art Association. William A. Griffith is chairman of the exhibit.

BILTMORE SALON, Biltmore Hotel: Shows the work of Frank Tenney Johnson.

CHOQUINARD SCHOOL, 741 S. Grand View: Sketches and paintings, oils and water colors. An exhibition by Robert Majors, a former student, to November 21.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Exhibition by guest artists, including, desert pictures by Jessie Benton Evans, of Arizona; Landscapes and Mexican scenes by Orrin A. White; Decorative arrangement of birds by Jessie Arms Botke, and flowers in watercolors by Ruby A. Usher.

LOS ANGELES ART ASSOCIATION, 3004 Wilshire Blvd.: Sponsors the first Loan Exhibit of International Art, including excellent examples of such masters as Titian, Rembrandt, Tintoretto, and Van Dyck.

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: Fifth Annual Exhibition "Trends in California Art" continues through November.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscapes and portraits by Ralph Hammeras, muralist; Flower paintings by La Vernon Giroux, singer and painter; Miniatures by Beryl Ireland.

LOS ANGELES MUSEUM, Exposition Park: November 18 to December 31, California Art Club; Through November, Watercolors and Graphic Arts; November and December, Old Maps from the Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope Street: Exhibition by local artists.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Watercolors, etchings, and lithographs by George Gross.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Sculpture, painting, oil and watercolor, advertising and industrial design. Classes are



"Mountain Meadows", a painting by Frank Tenney Johnson whose work is on exhibition during November at the Biltmore Salon in Los Angeles.

in session all the year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Collection of American Indian art, and a selective exhibition of Indian baskets.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Oils by Ray Connor to November 14.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for students.

U. S. C. CAMPUS GALLERY: Paintings and architectural sketches.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Annual Fall Exhibition, arranged by Edgar H. Lore, exhibition chairman for the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: An exhibition of Old Masters' Drawings throughout the month. Among the artists represented are Andrea del Sarto, Vasari, Fragonard, Durer, Rembrandt, Watteau, and Tiepolo. There are 125 drawings as well as about fifty reproductions. The gallery is open Wednesday, Friday and Sunday afternoons from two until five.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay St.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: The work of local artists.

PALM SPRINGS

DESERT INN GALLERIES: Special exhibition for early opening.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Artists of the Spectrum Club of Long Beach hold their annual exhibit from November 1 to December 3.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Jade and bronze reflect the art of the Orient, which is repeated in silks, brocades and tapestries.

HUNTINGTON HOTEL GALLERIES: Portraits, landscapes in oils and watercolors by California artists.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Comprehensive exhibition of Oriental art, carved jade in the priceless mutton fat

as well as the green; bronze pieces, and the exquisite art of the potter.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Representative work of Burt Procter, J. H. Sharp, Nell Walker, Richard Taggart, Cornelis Botke and Jessie Arms Botke. Also a large exhibition of fan paintings.

THE LITTLE MUSEUM OF LA MINIATURA, 645 Prospect, Crescent: Mrs. Millard is exhibiting authentic English Eighteenth Century Furniture, Georgian Silver and Sheffield Plate, Old Irish Glass, and brilliant Sporting Prints.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Selective showing of the work of American and European artists.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints Room during November, Old Chinese Block Prints, loaned by the Far Eastern Culture Center.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: November 4-10, San Diego Stamp Club exhibition. November 16 to January 3, the 23rd Annual Art Guild Exhibition: Paintings, Sculpture, Graphic Arts and Craft work. A Nautical Exhibition opens in November and extends through December.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Textiles, new creations in jewelry.

THE ART CENTER: Mercedes Bldg., 251 Post St.: Group shows by invited artists.

DE YOUNG MUSEUM, Golden Gate Park: Permanent exhibition, oils, etchings, and period furniture.

PAUL ELDER GALLERY, 239 Post St.: To November 6, Drawings and etchings by Mark Mils.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening November 1, "A Trio of Surrealists"; Opening November 15, Pennsylvania Academy Exhibition of Oil Paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through November 7, San Francisco Society of Women Artists; Opening November 2, Watercolor exhibition of the San Francisco Art Associa-

tion: November 12, Exhibition of architectural decorations by Bay Region Artists.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: The work of local artists is presented in monthly exhibitions.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Reopens November 2 with new and varied attractions. Special exhibits of prints, manuscripts and books. In the print room of the Art Gallery a series of thirteen engravings entitled "The Cries of London" portray an interesting side of English eighteenth-century life.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Rotating exhibition by artists of Santa Barbara.

FAULKNER MEMORIAL ART GALLERY, Public Library: Through November 28, Cleveland Oils, Cleveland Watercolors.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Paintings by members.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition of watercolors and pen and ink drawings by Ayers Houghtelling, young Eastern artist, now working in San Francisco.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Etchings, prints and oils from permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Paintings by Lyonel Feininger; Sawkill painters; One Hundred Print Salon; Sculpture by Virginia and Dudley Pratt; Portraits in classic style.

MISCELLANY

MILDRED BRYANT BROOKS, recently awarded the annual prize of the Chicago Society of Etchers for her etching "Companions," is exhibiting a group of etchings as the Amymay Studio, 660 North El Molino Avenue, Pasadena, November 5-6, afternoons, 2 to 6, evenings, 8 to 10. The prize is said to be the outstanding award of the year for etchings and this is the first time the prize has been given west of the Mississippi River. Mrs. Brooks lives in Pasadena.

LONG BEACH ART ASSOCIATION announces diversified programs in the Winter Lecture Series. Loren Feltelson discussed murals for the members of the October meeting. Elmer Scofield, landscape painter, recently returned from England, is the November speaker. In December there will be a dinner at the Pacific Coast Club, followed by a Christmas pageant. In January the lecture will be given by Lorentz Kleisser, founder of the Edgewater looms, who will show some of his famous tapestries. Nell Brooker Mayhew will be the speaker for the February meeting. She was the first color etcher on the Pacific Coast and is well known for the decorative designs in her work.

ART DEPARTMENT of the Palos Verdes Community Arts Association presents a series of "Dinner Talks" at the Country Club this winter, the first is held, November 9.

CHARLES W. MALOTTE, master craftsman in book-binding, has opened his new studio at 3515 West Sixth St., Los Angeles, where he offers instruction in Book-binding and Art Leather work. Class or private lessons, afternoons or evenings by appointment.

RUTH MILLER FRACKER, Pasadena artist, was awarded second prize at the California State Fair at Sacramento for her still-life in oils entitled "Mementoes of My Childhood." For her painting, "Horizons" Mrs. Fracker was awarded first prize at the Carmelita Art Gallery in 1936, while a very outstanding contribution in the way of public art in Pasadena is a delightful mural frieze in the children's ward at the Huntington Memorial Hospital.

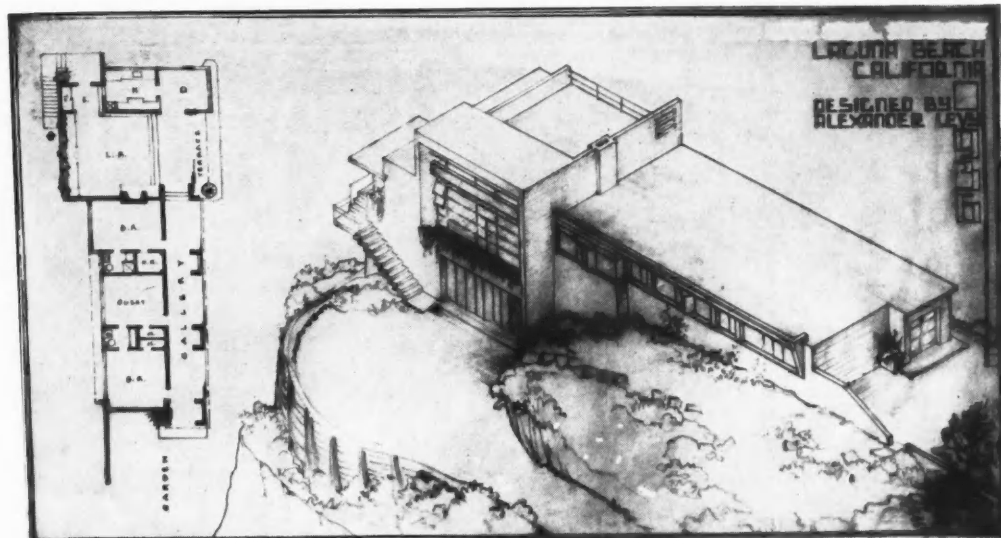
LOREN BARTON, nationally known etcher, has again returned to Los Angeles where she has many friends, who are pleased to know she was awarded first prize for a dry-point at the Los Angeles County Fair at Pomona.

MAUDE DAGGETT, sculptor, has returned to her studio-home in Pasadena, after a stay at Sunset Beach.

OTIS ART INSTITUTE

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Sketch and floor plan of Mr. Richard Halliburton's concrete house in Laguna Beach.
Designed by Alexander Levy.

HALLIBURTON HOUSE Called HANGOVER

By ALEXANDER LEVY

BALANCED atop a rocky ridge the Halliburton house and gardens at Laguna Beach command on the west the entire coast from Dana Point to Palos Verdes, with Catalina in the distance. On the east, where an abrupt precipice drops more than four hundred feet into Aliso Canyon, the vista extends through the canyon and beyond to the peaks of the Saddleback Mountain, beyond which is the desert.

It is a ferro-concrete dwelling which takes every advantage of the site and at the same time provides maximum security from the hazards of fire and earthquake—important considerations because of the situation on the brink of a cliff, at the edge of a wilderness. Esthetically, the building gives a very natural feeling of floating strength—as concrete can. The plan is straightforwardly simple and economical.

The entire shell, including floors, roofs and most of the partitions, is of reinforced concrete, like sculpture, poured in one piece. For appearance, the exterior depends wholly upon its dynamic form and honest concrete surface relieved by flower boxes which are an integral part of the design.

The sash is steel specially treated to withstand corrosion; the flush doors exposed to the weather are copper-faced. Interior walls are left almost as they emerged from the forms though all the rooms gain color through a sparing use of redwood, sycamore, straw wallpaper, cork and other materials. Floors are integrally colored concrete, waxed. All equipment, including devices such as the garbage disposer, is electric. Furniture is built-in wherever practical.

Compact planning, which eliminates interior stairways and halls, is intended to conserve space without sacrificing convenience. For instance, the usual service stair is replaced by a dumbwaiter from the garage. Because the house sits on sloping bedrock, the few necessary steps introduced into the main floor have been treated as important decorative elements—especially in relation to the fireplace in the living room.

The living room has two unbroken glass areas. The one facing the ocean is nine feet high by twenty feet wide; the other facing the canyon is an accordion door arrangement which, when open, permits an unobstructed opening of eight feet by sixteen feet onto a terrace that projects into sheer space. Along the canyon rim, from the living room to the garden, runs a wide sixty foot gallery. Sheltered by sliding glass panels from floor to ceiling, and alternating with bays of glass construction units, it serves as an open loggia which can be closed securely against inclement weather.

Three bedrooms open directly from this gallery.

The only sign of human occupation on the canyon side is an abandoned road and the deserted shacks of the first homesteader of the land. Halliburton likes to point out the tumble-down cabins to visitors. "That explains as well as anything else, why the house was built as up-to-date as the last clock-tick. The man who hammered together those shacks was a pioneer and this coast still has not outgrown the pioneer tradition. So why not pioneer in architecture? In terms of my own trade, I should say that Levy has made—architecturally—an emphatic declarative statement, stripped of verbiage, full of meaning."

WOMEN!

By LEO S. GOSLINER

WOMAN'S place is in the gallery—at least for the current month. By happenstance or design the art galleries have taken on a truly Amazonian appearance. At the San Francisco Museum of Art is the annual exhibit of the Society of Women Artists. Taken *en masse* the female of the species does not give a good account of herself. Her painting seems to be just a bit vain, quite a bit faddish and overwhelmingly as a secondary interest in her life. Alexandria Bagshaw and Shotwell Goeller Wood display watercolors which are splendid examples of good workmanship, though perhaps lacking in imagination. Margaret Caveny exhibits an oil which is sincere and honest, though technically stilted. The most imaginative works in the exhibit are not in the fine arts but in the applied arts, where all of the exhibits are of a meritorious degree. The textiles are uniformly interesting and the terra cotta figurines of Jean Abel are highly decorative.

Two one-woman shows are in adjoining galleries. One is "good, very, very good" and the other, to continue our jingle, is "horrid". Aline Liebman has been the recipient of acclaim from the "Parisian element" of New York—perhaps too much acclaim because her work is smug to the point of being tiresome. Contrarywise, the museum presents a "first" in the debutante show of the work of Allela Cornell. She is a young lady, our informant tells us, *very young*, trained at the Art Students League in New York and at present visiting on the Coast. Her oils are brilliant, unsophisticated caricatures and rendered with a nicety of humor. Her water colors have strength and dexterity. Her sketches are based on a surety of line unexpected in one so young. Tab the name of Allela Cornell, you who wish to buy modern artists and see their values and importance become enhanced by time.

(Continued on Page 38)

CALIFORNIA POET'S CORNER

WHITE PIGEONS

By JOYCE SMART

I stood and watched white pigeons flying in the sun,
White pigeons lifting brilliant wings to fan the air,
Soaring in certain flight as words have never done—
Their moving poetry too beautiful to bear.

I know my thoughts have wings to rise above the
ground,
Yet they grow sick and die beneath the bars of art;
I search, and try, and fail, and never yet have found
The words to free white pigeons beating in my
heart.

* * *

BEAUTY ADMITS NO SIZE

By JOYCE SMART

Beauty admits no size, endures no bars;
She dwells in dreams, in twisted oaks, and stars.

I saw her walk a crowded city place,
And look in sadness from a newsboy's face;

I found her leafy image in a wood,
Remembered yet where centuries had stood;

I saw her incense in a temple curled;
She flared in battle on a flag unfurled;

She blessed oblivious youth, neglected age,
Yet held the shaking pencil of a sage;

Immortal marble holds her mortal form,
Caught in a deathless moment, round and warm.

Our Poet of the Month

JOYCE SMART recently made a national magazine, *The American Mercury* with a short lyric. She is a Stanford graduate and a contributing editor to *Peninsula*. Miss Smart resides in Roseville, California.

Give a gift this Christmas that will pay dividends for the next twelve months.

Do you have a friend who is going to build a home?

And another friend who wants new ideas on interior decoration?

And a third friend who merely wants to know what's doing where?

Maybe too those friends in the East would like a little California sunshine.

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A CAREER AS HOSTESS

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Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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Gina Cigna, one of the Metropolitan Opera stars who will be heard at the Shrine Auditorium in Los Angeles, November 15 to 20.

HIGH NOTES IN MUSIC

By FRANK HEIM

OPERA has proved its *raison d'être* as an art form. Like music, it forms an essential part in our civilization. It aims to enhance the poesy and intensify the potency of the drama. In all the great operas we find music and drama so closely intertwined that there can be no doubt that the fusion of music and drama has been successful in improving the power and beauty of the poetic idea.

Music and drama have been inseparable for generations, exemplified in the grand operas of yesterday and today. Everyone is interested in music. They must be to a more or less degree, no matter what use they make of their interest. We should learn more about this every day in order that America can be called a musical America with the same glibness with which the term is applied to Italy and other countries. There is no doubt that music is emerging from its role of passive entertainer and becoming a truly useful, utilitarian force in this country. So long as the full benefit of music, viz. opera, is withheld from the masses of the people, two serious wrongs are committed—a lesser wrong in the loss suffered by the arts when they fall into the exclusive hands of the exclusive few, and a greater wrong in the degradation of the common mind when the channels of culture are neglected.

Opera is, of course, a fusion of many arts, and, even singing of the highest order falls short of its greatest possible effect without the panoply and splendor of an imaginative stage production to enframe it. The kings of old realized the effect of good music upon the public, and their first works were to build royal operas. They usually, however, did not carry their plans far enough, and for many years opera was for the diversion of kings and their nobles. It was probably that fact which until recent times has caused the masses to feel that grand opera was too much beyond their understanding to bother about.

Slowly and gradually opera developed from its highly conventional and often illogical and unpleasantly segmented succession of arias, duets, and choruses to a compact organism in which the surging orchestra forms the dramatic undertone, bearing on its logically and relentlessly moving surface the dramatic contribution of the singer, and often fusing the song into the very warp and woof of the orchestral fabric.

There has been an impressive growth of opera to its present pinnacle of development, proving convincingly that opera has justified its existence. Take the expressive part alone: drama has been raised to a high point by the music; in fact, it has been given a new physiognomy. Opera is a mosaic, in which every note of the orchestra, every phrase of the singer, every atom of the *mise en scène*, each beam of light, is a constituent element. The number of operas which conform to this definition is, perhaps, not legion, but, what is more important: how many performances have we that strive for these ideals and reasonably approximate them? What percentage of our audiences listen with this conception in mind?

Is the existence of opera in America assured? It may seem a superfluous question, however, if opera shall endure, we shall have to view it sanely, more or less indeed as we now do the classic drama. In pure music, painting, sculpture, architecture, we have outgrown our childhood—but truly not in

(Continued on Page 38)



Gilmore Brown as Montezuma, the great Aztec ruler in the play by Hauptman which was included in the Midsummer Drama Festival, one of the achievements of the 1937 season of the Playhouse in Pasadena.

THE GROWTH OF A LITTLE THEATER

FILLED with a deep abiding love of the theater, Gilmore Brown is never loath to talk of plays, the production and the producers. But an interview with this supervising director of the Community Playhouse in Pasadena, now also designated the State Theater, is far from easy. The man himself is always available, that is just the trouble. Important associate directors, palpitating students, anxious secretaries and the pestering telephone prove rivals of no mean ability, but tenacity will prevail and a few outstanding facts may be gleaned.

To keep in touch with international dramatic movements Gilmore Brown spent his short vacation in central Europe, where he found producers working with fresh enthusiasm; he savored a new approach, an inclination to experiment, a creative spirit animated the work. Since originality is always stressed at the Playhouse, and new plays given every advantage, it was gratifying to note this agreement. In Paris all the theaters were open and in each one new ideas were apparent. The Comedie Francaise, long noted for preserving the mustiest of traditions, has awakened to the new thought. There he saw a production of "Madame Sans Gene" with Dusanne in the title role. The adherents of the theater in Pasadena will recall the recent presentation of this sparkling French comedy with Irene Biller as "Madame." At M. Batty's theater in Paris he saw "Madame Bovary", which will be given this winter in New York by the Theatre Guild. Because the Playhouse added this summer several mechanical contrivances for switching sets, Gilmore Brown was particularly interested in the model of a theater from Russia, shown at the Paris Exposition, in which the seated audience revolved around the stage.

But to Gilmore Brown this vacation is of no real moment now, its lessons have been digested and it already belongs to the past, as the Playhouse is clearly geared for today. However, this month savors of many yesterdays, since at this time the 20th anniversary is being celebrated, and a little reminiscing seems permissible. The great stack of publicity books, carefully pasted through the years, yields many half-forgotten facts, for instance: the first play, given November 20, 1917, was "The Song of Lady Lotus Eyes" with Martha Graham, now a celebrated dancer, making the first entrance. The new building, the present home of the Playhouse, was dedicated May 18, 1925, and the play was "The Amethyst" by Victor Mapes. April 9, 1928, saw the world premiere of "Lazarus Laughed" by Eugene O'Neill, which brought to the Playhouse the first real claim to international recognition. An interesting point here is that several theaters, in this country and abroad, have endeavored to stage this play but have always given it up. The Moscow Art Theater worked for months on a production of it and then abandoned the plan for technical reasons.

The summer of 1935 was marked by the introduction of the Midsummer Drama Festival, when the Chronicle Plays of Shakespeare were produced for the first time on an English speaking stage in their chronological order. The following summer the Historical Plays of Shakespeare made up the programs of the Festival. The recent Festival presented the story of the great southwest, outlining in drama the romantic history of this coast from the days of Montezuma to the present.

(Continued on Page 36)



Old World Shop

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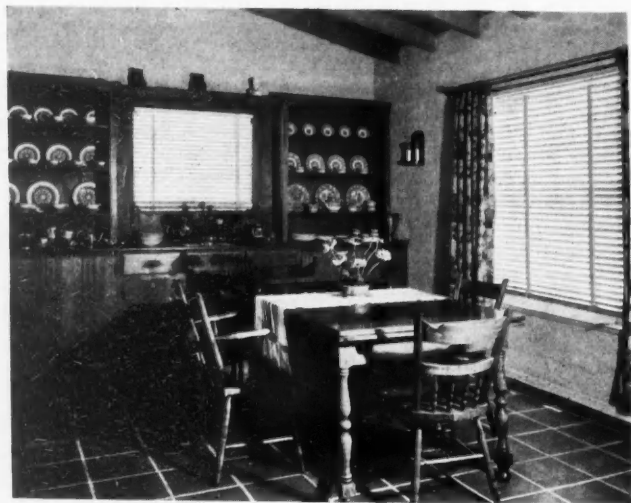
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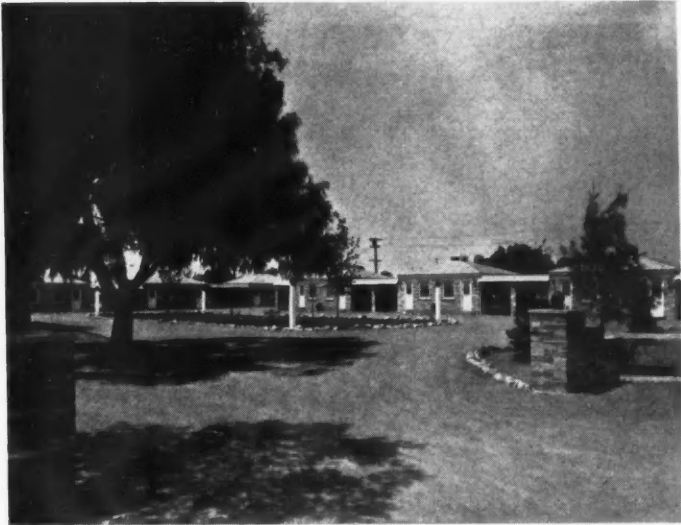
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MORE AIR

MOST hotels in the West have been so backward during the last twenty years of development that they have left the door wide open for the modern auto court. There are courts in several places in the state of California that offer better and more comfortable facilities than any class A hotel in their neighborhood. These motor court cottages offer to the itinerant motorist luxuries that cannot be had in hotels. Some of these are kitchenettes, gardens, swimming pools and fresh air, the latter being one item that is almost unknown to western hotels.

When one motors throughout a state noted for its beauties, it is disagreeable and frequently all but impossible to find a place to take care of the car, one where the children and boxes of vegetables and groceries in the back can be cared for without embarrassment. The de luxe motor court is beginning to furnish all of these and more attractions.

When weary motorists now turn into a tourist camp they want to take an urban shower bath with regulated hot and cold water and not a chilly sprinkling from an improvised water pail. Dealers in electric water systems are rubbing their hands gleefully over the patronage of 30,000,000 people at 30,000 tourist camps, cottages, and trailer parks in the United States this year.

Except for the bed pillows, etc., concrete is the dominating theme in the Walton Hi-Sign Auto Court in Burbank. Concrete masonry walls, an eighth of an inch thick, give the buildings an insulation against the weather which is further enhanced by insulation in the ceiling. The walls are chemically stained outside and painted a cream color inside. The floor is of a green cement, integrally mixed, and the rooms are pleasingly furnished in tans, browns and yellows.

After a long day on the road, nothing could seem more pleasant than to sweep up the entrance to this auto court, make a beeline to one of those neat and trim concrete cottages, and pretty straight to that comfortable, tufted, bespread bed which says a cheery welcome and a "good, good evening."

Photographs by Mott Studios



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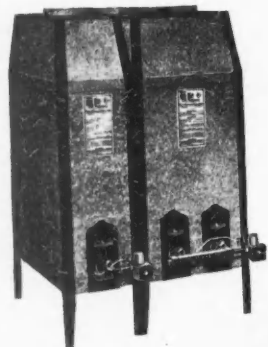
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HONOR AWARDS

RESUMING its tradition of holding an annual Honor Award program to reward outstanding works of architectural design, the Southern California Chapter of the American Institute of Architects this year conducted a program devoted to residential architecture in this region.

One hundred and ten works were submitted, of which thirty-nine received Honor Awards and twenty-five were cited for exhibition. The Jury of Awards was composed of Clarence A. Tantau of San Francisco, John Frederic Murphy of Santa Barbara, and Herbert J. Powell of Los Angeles.

Some of the residences have appeared in CALIFORNIA ARTS & ARCHITECTURE, and the issue in which they were illustrated is indicated after the name. The balance will be shown in forthcoming issues.

Honor Awards were granted on the following subjects:

| Residence for | Architect or Designer |
|--|-----------------------|
| Mr. and Mrs. Maurice Saota, Los Angeles..... | W. L. Risley |
| Mr. James H. Clapp, Pasadena..... | W. L. Risley |
| Mr. H. S. Parsons, San Marino..... | Palmer Sabin |
| Mrs. W. H. Merriam, Hollywood..... | Russel Ray |
| Mr. Harwell Harris, Los Angeles (March, 1937)..... | Harwell Harris |
| Mme. Amelita Galli-Curci, Westwood (April, 1937)..... | Wallace Neff |
| Mr. and Mrs. George J. Dunbaugh, Pasadena..... | Van Pelt & Lind |
| Mr. and Mrs. Prentiss Fulmer, Altadena..... | Van Pelt & Lind |
| Mr. H. P. Ullman, Beverly Hills..... | R. C. Flewelling |
| Dr. and Mrs. Clayton R. Johnson, Whittier..... | A. R. Hutchason |
| Mr. and Mrs. Ralph E. Phillips, San Marino..... | H. Roy Kelley |
| Mr. Charles B. Barkeley, San Gabriel..... | H. Roy Kelley |
| Misses Gail and Marie Houston, Los Angeles (Feb., 1936)..... | H. Roy Kelley |
| Mr. and Mrs. Guy M. Searcy, Michelinda (July, 1937)..... | H. Roy Kelley |
| Mrs. James Irvine, Altadena..... | H. Roy Kelley |
| Mr. and Mrs. John D. Holman, San Marino..... | H. Roy Kelley |
| Mr. and Mrs. Paul Pulliam, Pasadena (March, 1935)..... | H. Roy Kelley |
| Anne Gilbert, Godfrey Davies, Ian Campbell, Pasadena..... | Webster & Wilson |
| Mr. and Mrs. Arthur Smiley, Bel Air (April, 1935)..... | Roland E. Coate |
| Mr. and Mrs. M. G. Eshman, Bel Air..... | Roland E. Coate |
| Mr. and Mrs. David O. Selznick, Beverly Hills (June, 1936)..... | Roland E. Coate |
| Mr. and Mrs. Thomas F. Rodgers, N. Hollywood (July, 1937)..... | A. L. Herberger |
| Mr. Richard Campbell, San Marino..... | Witmer & Watson |
| Mr. and Mrs. Eugene P. Clark, Los Angeles..... | Sumner Spaulding |
| Mr. Harold S. Anderson, Bel Air..... | Sumner Spaulding |
| Mr. and Mrs. Sumner Spaulding, Beverly Hills..... | Sumner Spaulding |
| Mr. David Walter, Arcadia..... | Marston & Maybury |
| Mrs. Nelson Perrin, Pasadena..... | William S. McCav |
| Mr. and Mrs. Gaylord Martin, San Marino..... | William S. McCav |
| Mr. William S. McCav, Pasadena..... | William S. McCav |
| Miss Jeanette M. Drake, Pasadena (March, 1937)..... | Edgar Bissantz |
| Landscaping for | |
| Mr. and Mrs. Arthur Smiley, Bel Air (April, 1935)..... | Bashford & Barlow |
| Mr. and Mrs. Guy M. Searcy, Michelinda (July, 1937)..... | Bashford & Barlow |
| Haines-Foster, Inc., Hollywood..... | Yoch & Council |
| Mr. George Cukor, Los Angeles..... | Yoch & Council |
| Mme. Galli-Curci, Westwood (April, 1937)..... | Yoch & Council |
| Interior Decoration for | |
| Mrs. W. C. Davidson, Palm Springs (October, 1937)..... | Honor Easton |
| Textiles..... | Dorothy Liebes |
| Bench for Dr. Francis Griffin, coffee table for Lynn Atkinson..... | Frank Baden |

In addition to the above Honor Awards, the jury cited the following meritorious works for exhibition:

| Residence for | Architect or Designer |
|---|-----------------------|
| Mr. and Mrs. Bruce F. Bundy, Arcadia..... | H. C. Nickerson |
| Mr. and Mrs. Robert M. Yost, Los Angeles..... | Kemner Nomland |
| Dr. J. I. Ginsberg, Los Angeles..... | W. L. Risley |
| Mr. and Mrs. Graham A. Laing, Pasadena..... | Harwell Harris |
| Mr. and Mrs. Clark Millikan, Pasadena..... | Wallace Neff |
| Miss Lucy Anne McCarthy, Pasadena..... | D. D. McMurray |
| Mr. and Mrs. Hovne Wells, Sierra Madre..... | Graham Latta |
| Mr. and Mrs. J. H. Howard, Whittier..... | A. R. Hutchason |
| Mr. and Mrs. L. H. Jenkins, San Marino..... | A. R. Hutchason |
| Major Harry L. Toplitt, Brentwood Heights (June, 1936)..... | H. Roy Kelley |
| Mr. and Mrs. F. W. Braun, Bel Air..... | H. Roy Kelley |
| Mr. and Mrs. Robert J. Pringle, Bel Air (December, 1937)..... | H. Roy Kelley |
| Mr. and Mrs. Gary Cooner, Brentwood (August, 1936)..... | Roland E. Coate |
| Mr. and Mrs. Charles E. Davis, Pasadena..... | Roland E. Coate |
| Mr. William M. Sutherland, Laguna Beach..... | Witmer & Watson |
| Mr. and Mrs. Herbert N. Millea, Santa Monica Canyon..... | Sumner Spaulding |
| Mr. and Mrs. Sam Behrendt, Beverly Hills..... | Sumner Spaulding |
| Dr. and Mrs. Francis Griffin, Holmby Hills..... | Sumner Spaulding |
| Mr. and Mrs. Frank C. Beetson, Flintridge..... | Marston & Maybury |
| Mr. and Mrs. Oscar Moss, Los Angeles..... | Edgar Bissantz |
| Landscaping for | |
| Mr. and Mrs. Robert Pringle, Bel Air (Dec., 1937)..... | Bashford & Barlow |
| Mr. and Mrs. F. W. Braun, Bel Air..... | Bashford & Barlow |
| Mr. and Mrs. M. G. Eshman, Bel Air..... | Yoch & Council |
| Mr. and Mrs. David O. Selznick, Beverly Hills..... | Yoch & Council |
| Mr. and Mrs. Bruce F. Bundy, Arcadia..... | Yoch & Council |

ANTIQUES



Interesting pieces of old copper dating back to 1750 are but a few of the unusual objects in the Old World Shop at J. W. Robinson Company in Los Angeles. On the top row is a large copper brazier and a plum pudding cake form from Denmark. The tankard of old pewter, 1767, is mellow and rich in tone and is of such good design that it fits readily into a home of today. On the lower shelf is a quaint old footed copper tea kettle of 1750 and another brazier from Denmark. The Old World Shop is a treasure trove for those who appreciate the beauty of fine old pieces. Diminutive patch boxes, secretaries with the beautiful patina of age, quaint chairs, old Sheffield, fine old oil lamps, porcelains, glass, pewter, brass, all with the romance and the interest of age, temptingly arrayed in their specially designed shop which in itself has the atmosphere and appearance of a shop in a corner of the Old World.

ANTIQUES IN FURNISHING THE NEW HOME

By ALICE R. ROLLINS

WHAT woman does not like to select the furnishings for her new home! No matter whether it is one of moderate cost or a "mansion," the "presiding genius" in either case enjoys having a hand in arranging it. And so she should, otherwise how can it express the personality of the occupants? A house may represent the latest mode in decoration and furnishing but lack that personal touch which is the hall-mark of the owner.

At the present time the home of moderate cost is paramount. Not for years has so much attention been given by architects, builders and home furnishers to this type of house. And this fact is noticeable—as much care is taken to make the small house attractive and in good taste from kitchen to patio as would be expended in one costing many thousands. Today we have become house-furnishing-conscious through classes instituted by our merchants and the many newspaper and magazine articles on house decoration by our interior decorators. And this is being reflected in the houses being built and furnished today. Another fact very evident is that much of the furnishing of these small homey places is in antiques or good reproductions. Either antiques have made us house-furnishing-conscious or vice versa. At any rate, antiques fill an important place in furnishing the house today.

If careful budgeting is necessary, the new home may be furnished a little at a time. It is possible by good shopping to pick up inexpensive furniture that may be refinished and reupholstered. Often semi-modern pieces with a little making over and refinishing make attractive additions to the new house. We have in mind a piece we saw recently in a new home just finished, and which was being furnished as the budget permitted and as desirable pieces were found. It was an old-fashioned washstand, the kind with towel racks at each end and a drawer and shelf underneath. This was converted into a "handy" wagon for the patio. When casters were added, the towel racks served as handles to wheel the wagon out of doors. The drawer held the flat silver and the top, and the shelf beneath held the china. What more could one ask!

Another interesting piece was one picked up by the head of the house, who had built an outdoor fireplace for cooking his special dishes when entertain-

(Continued on Page 36)

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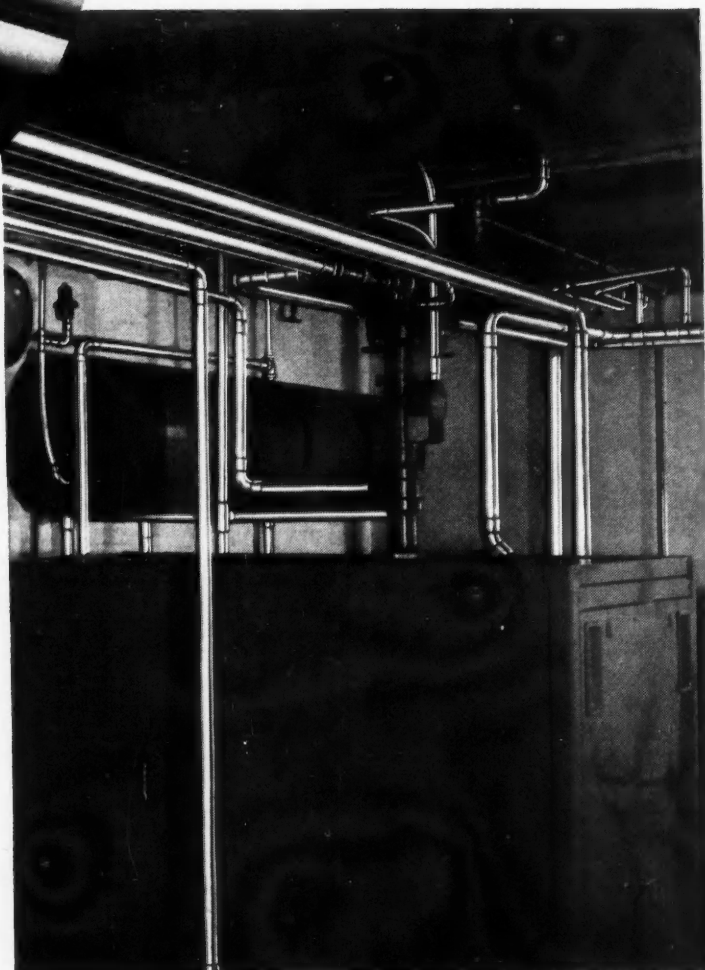


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RUNNING FIRE

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By MARK DANIELS, A.I.A.

GIN OR BRANDY

FROM a reader in London comes this letter: "I like the stuff your Mr. Mark Daniels writes. He seems however to take a rather puritanical view of the nude or semi-nude female," signed Donald Hope. This was about a recent item on the use of all but nude figures on the covers of a certain class of cheap magazines.

Obviously Mr. Hope is a discerning man of excellent taste in the letters, but he is mistaken about my attitude toward the nude figure in print or anywhere else. I have sketched them in studios, purchased them in marble, and have etchings of them, even Norman Lindsay's, hanging on the walls. My objection to them on certain magazine covers is based upon the way and the purpose for which they are used.

Mr. Hope's error is only natural. Neither in England nor any other civilized country are such nasty things printed and displayed on news stands, so how could he know about these? The old *Police Gazette*, once frowned upon, was a Sunday school sermon by comparison. They are not photographs, but drawings of girls out of proportion and in postures often as suggestive as conceivably possible. They bear the same relation to the beauty of the human form that the aphrodisiac gin sold to the negroes of the south bears to Napoleon brandy. They are displayed prominently on the news stands in haunts of the broken down, habitual alcoholics. And finally, they bear a very close relation to the rapidly increasing number of criminal attacks upon young girls.

No, Mr. Hope, I have no puritanical attitude toward the female human figure. I merely protest against the promotion of rape, murder and incest amongst the morons.

THE RAPE OF THE SALINES

IT IS pretty hard to get the salt out of anything except life. The scientists tell us that life began in a saline solution and now we find that in some phases of life it ends there.

In many beautiful stretches of farm and garden salt has risen close enough to the surface to kill vegetation. With the increased occupation of arable land, higher prices are beginning to warrant treatment to remove the salts but in one instance in California the land must be raided and salines carried off in a rush. That place is Treasure Island, site of the San Francisco Bay Exposition.

The island is a suction-dredge fill of sand and clay dredged from the surrounding bay. There is enough salt in it to pickle all the herrings in Maine. Since the landscape effects are vital to the beauty of the Exposition this salt must be removed, and that quickly. The job has been placed in the capable hands of the Exposition's hydraulic engineer, Charles Lee, who must get the island in condition for Julius Girod's planting program next spring.

This is only one of the innumerable problems that confront the builders of the Exposition, one that is overlooked by the general public, yet of vital importance. Well, Mr. Lee, God speed your raping, and may you complete the job before some dumb judge hales you before him for contributing to the delinquency of a minor.

THE FAUX PAS

I'M ALWAYS getting in dutch. It really isn't my fault but every now and then when I want to say "white" I will say "black." If I meet a lady who is sensitive about the subject of tight shoes, coming out of a chiropodist's office, I am sure to hum "Way down yonder in the corn field" when I really want to whistle a few bars of "Depuis le jour." If I meet another whose efforts to reduce a

double chin to one has resulted in three, I am sure to say "They're wearing them low this year," or something like that instead of telling her she should wrap her scarf higher around her throat or she will catch cold. Biting my tongue does no good.

The other day I was invited to meet a distinguished British architect at a cocktail party. My host cautioned me to avoid noticing that the Britisher's right eye was glass—not monocled, but a real glass eye—and that the distinguished gentleman was very sensitive about it. So I looked him in the good eye until I could stand the temptation no longer and then got but a glimpse of the glass one as I forced my gaze to pass right on to some other object in the room.

We were discussing a garden I had remodeled. The job had called for up-rooting a lot of trees in overplanted sections in order to get a feeling of space and restfulness. The architect was looking at some photos of before and after views.

"I would never have had the courage to do it," he said.

"Do what?" I asked.

"Rip out all those trees," he replied.

I wanted to know whether he liked it and he said "Oh, definitely; right, right. But how did you have the pluck to do it?"

Perhaps his compliments threw me off my guard; perhaps his repeated question as to how I had the courage to take out some trees got me down. Perhaps the . . . anyhow, I finally said, "Well, it is stated in holy writ, 'If thy right eye offend thee, pluck it out.'"

I did not stay to dinner.

SCALE

THE difference between the landscape gardener and the landscape architect is one of "scale." When the gardener is having trouble with scale, he sprays and kills it. The landscape architect does not get off so easily. If he kills his scale he ruins his garden.

Too many landscape architects and gardeners underestimate the importance of scale. There are some who would landscape Mt. Whitney with pansies and others who plant redwoods in ten foot garden plots. It is as important to have walks, hedges, shrubbery groups and trees in scale with the house as it is to wear a hat that fits.

RETROSPECT

ABOUT twenty years ago I sat at lunch with George Horace Lorimer and Samuel G. Blythe. The two great men were discussing affairs pertaining to the *Saturday Evening Post*. With that courtesy that marks all truly great men, they occasionally admitted me to their conversation.

I remember that Mr. Lorimer asked me what I thought was the most costly item in getting out the publication. Knowing the prices that Sam Blythe and Harry Leon Wilson were getting for their writing, I said that no doubt the cost of manuscripts was high in the list. They both burst into a roar of laughter which ended in a statement that the printer's ink was about as costly.

The conversation moved to other fields and Sam brought up Mr. Lorimer's book, "Letters of a Self-Made Merchant to His Son". During the next half hour I had a glimpse of the great mind that was Lorimer's—how he paid personal attention to all important copy, taking home each night a heavy briefcase filled with MSS. I remember that Sam told Lorimer that if he didn't let down the work would kill him. Now he is dead.

George Horace Lorimer was a great man. He directed the building of one of the greatest publications on earth. He left that and the record of a glorious accomplishment behind him—that and a host of editorial pygmies.

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Photograph by Roger Sturtevant

The Roos Brothers Building in San Francisco looks considerably larger and materially more dignified in its modern jacket of pale tan ceramic veneer, although it has not been enlarged one whit. Like the magician who rubs a half dollar in his palm and displays a dollar in its place, modern architects have rubbed the superficial ornament off the old building and display to a stunned public a building that seems to be half again the size of the one they rubbed. It is not the magic of Aladdin but the magic of modern architecture. Bliss and Fairweather, architects. Courtesy of Gladding, McBean & Co.

ARCHITECTURAL FACE LIFTING

By MARK DANIELS, A.I.A.



"THE old order passeth." From bell-bottom trousers to peg-tops and now back to broad bottoms again. Piece by piece, human attire has followed the trend of the times and styles. Architecture, being more static and less susceptible to scissors, has been much slower in reflecting designs and trends than has clothing; slower, perhaps, than anything but governments.

In the fifteenth century most of the great palaces in Florence were of stone façades. Today, with the exception of a few, such as the Strozzi, most of them show a plastered exterior that looks like nothing so much as an old woman who has had her face enameled. In 1932 I saw workmen chipping plas-

ter from the faces of some of these buildings and exclaiming with joy when they found that beneath the plaster was some magnificent old stone. Now many of the great structures of the noble old city of Florence are being stripped of their enamel.

This is not modernizing in that sense of the word which is most common. It is really keeping stride with the times, and the types of the times. A nondescript, dusty old store front of the mid-Victorian period dates you as definitely as do bulldog-toed tan shoes with brass eyelets. That is why many stores in Europe and America have taken to modernizing, so-called.

It is unfortunate that the word *modernize*

has become so popular. It confuses the minds of people who have not time to look closer into the matter. As a matter of fact, a great many of the more beautiful revised fronts have their designs based upon motifs several centuries old. If we can get the thought in our minds that it is only bringing the architectural level down to today, we will be less reluctant to clean up our store fronts.

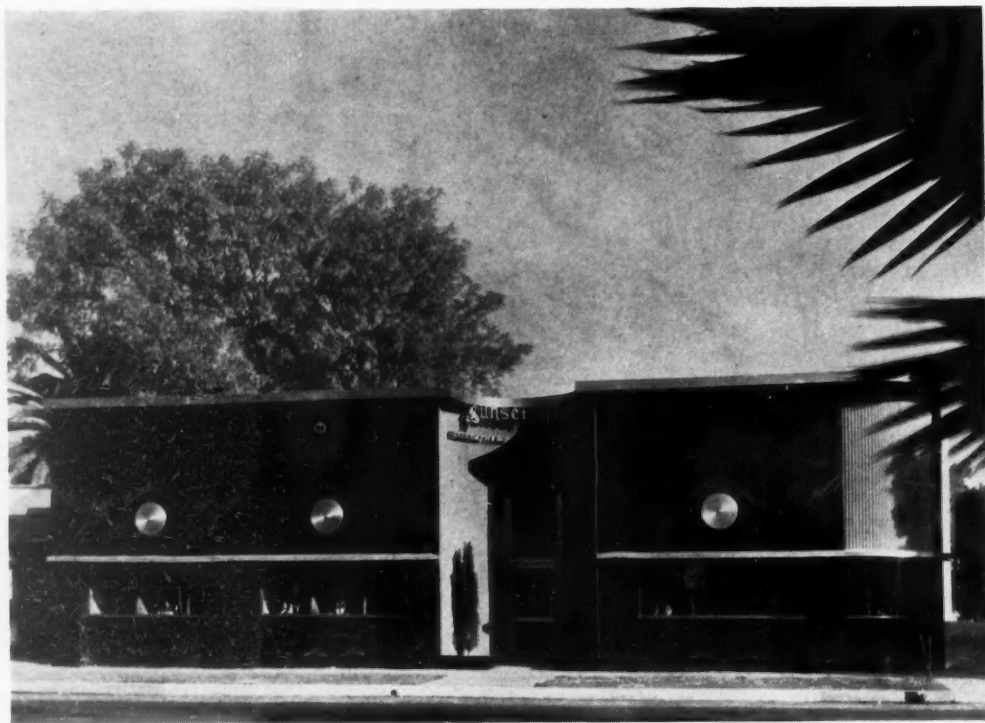
This is not a new movement in the sense of its being something of today. More than ten years ago shop fronts were being remodeled throughout continental Europe. In London there is a shop in Oxford Street which was done about twelve years ago, that for style and design might have been done but

Gone with the wing. With the colored wing and the ostrich plume, the bustle and the leg-of-mutton sleeve, the horse and the wagon, the heavy cornice and voluted capital have given way to the cleaner surface of modern architecture. The old Roos Brothers Building is an example of how too much ornament can murder scale. In the Ingle-Trippett Building in San Diego, shown below, blue gloss ceramic veneer and glass blocks have been combined so successfully that the modernizing won for the architect, Earl Giberson, a mention

in the recent Pittsburgh Glass Institute Competition.

The great slogan of France during the war may have stopped the Hun but it could not have turned aside the movement in modern architecture. Truly "The Old Order Passeth", and while it is difficult to realize that the modern structure here is the result of an architectural face-lifting, the occupation of the corner by the modern-minded Santa Fe Railway Company is evidence that modernizing is profitable. Courtesy of Gladding, McBean & Company.





Photograph by W. P. Woodcock

"I dreamt I dwelt in marble halls" and for the tenant of Sunset House in Hollywood the dream came true. Perhaps it was the popularity of the "Saint Louis Blues" that inspired the architect, Douglas Honnold, to introduce the Belgian blues in the marble facade of his architectural symphony and it bids fair to be equally popular. Courtesy of the Vermont Marble Company.

yesterday. In the Mall is another, and in Berkeley Street a third. Such British architects as William and Edward Hunt and Paul Turpin in London, and in New York, Carrere and Hastings, have done some beautiful work in architectural rejuvenation. In Lyons, France, is a shop front by François Jourdain that will be in style for many years to come. Another in Celle, Germany, by Otto Hassler will make a modernist pause and gaze. All of these were done more than ten years ago.

Why do we do this? We do it because it is good business. We do it because shoppers go into the stores that have smart new fronts. We do it because it can be definitely shown that it is an economy over a period of years. Any one who doubts this should read the cost studies and comparative earning powers of stores before and after modernizing as tabulated in Kenneth Kingsley Stowell's book entitled, "Modernizing Buildings for Profit". He shows definitely that in most instances, modernizing has been very profitable.

One of the most remarkable improvements in modernizing a store front is the instance of the Old Book Shop in Shreveport, Louisiana, done by William Wiener, architect. From an uninteresting, even ugly entrance and front, Mr. Wiener has developed a façade that commands attention. The same is true of the Hanscom Bake Shop in New York City. There are more instances of successful and financially profitable remodeling jobs than there is room in this magazine to list. But here on the Pacific coast, Los Angeles has been foremost in the movement. They

are not all modern in that particular style of design which demands a multitude of horizontal lines, but they are smart and up to date.

Many of the more successful ones have

been free in the use of marble, tile, glass blocks, structural glass, aluminum, stainless steel and other modern products. The swing is toward simplicity and economy and it has at last become a real pleasure to hear of a new shop front, and to walk blocks out of the way to see it.

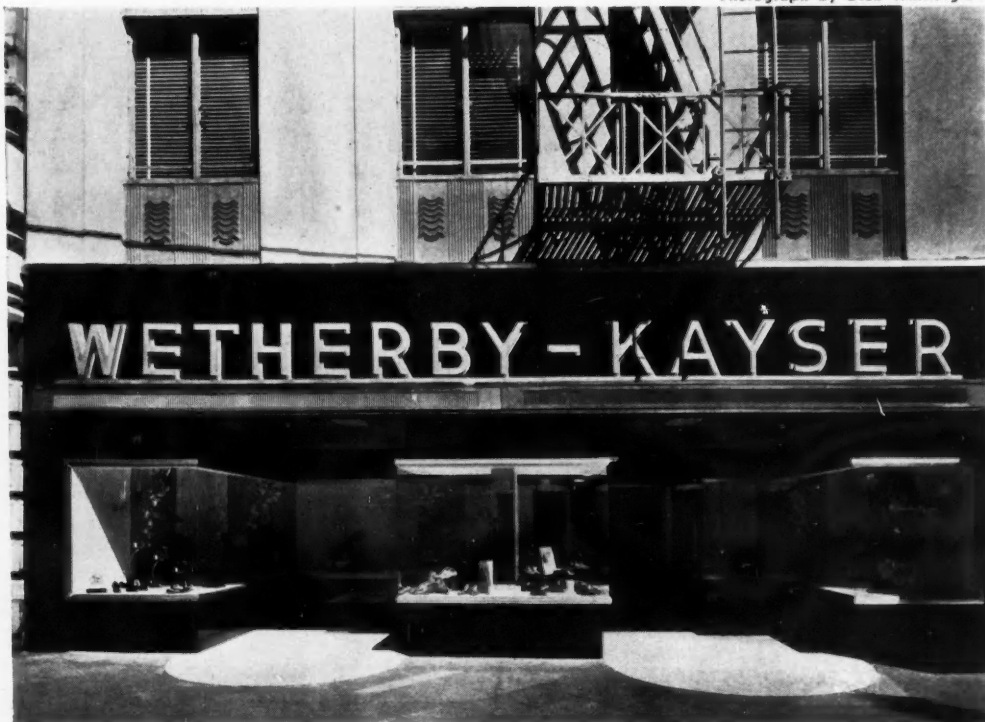
This modernizing movement, in which we are now in full stride, is not confined to exteriors. We are calling in the junk dealer and throwing out bric-a-brac, brass baskets, rocking chairs, rococo andirons and Moorish tabourettes and replacing them with crisp, clean, built-in pieces where possible, in the hope that the room may be traversed without upsetting the what-not. The primary thought is not to create a new style of interior furnishing so much as to open up a fixed, inclosed space so that there may be more free and easy circulation and less work of maintenance.

Contrary to the general conception, the whole movement is not one inspired by the desire for a new style. Modern living conditions, inventions such as the radio, electric heat, air conditioning, kitchen equipment, indirect lighting and a host of other developments have actually forced us into a new school of planning. The old order of planning cannot in any way be used to fit today's way of living any more than the bow and arrow can be used in modern warfare.

Yes, Mr. Merchant, if you want your business to pick up and join the multitude of others in reaping profits within the next two or three years, you will be wise to modernize your store front.

The new front of Wetherby-Kayser's store in Los Angeles designed by Burke & Kober has used flecked black Carrara glass and illustrates excellently the sane, practical and intensive use of space. The way the glass is bent around corners is sure to tempt many others to go on similar "benders" in imitation. The glass was installed by W. P. Fuller and Company, west coast distributors for the glass products of Pittsburgh Plate Glass Company.

Photograph by Dick Whittington



THE CONCRETE HOUSE

about which
everyone is
talking

By ARTHUR T. RAITT



Photograph by Fred Dapprich

IF YOU have not yet read your Editor's page, hold off a bit longer! After all, he's at home—I'm a guest, and, while your Editor doesn't mean to, he does make it hard for his guests to get attention.

"About which everyone is talking." That's true. And yet those of you whose business it is to design and build homes know that it has not long been true. This magazine, for example, had no desire six or seven years ago, to tell its subscribers about the concrete house—except in special instances. And then it wasn't because of the concrete but because the house was outstanding for some other reason—plan, design, landscaping or decoration.

What has created this interest in concrete houses, an interest which has been growing more and more widespread during recent years?

In my opinion there are two main reasons with several not-so-main tagging along. The

first, but not necessarily the more important, is that concrete has invaded the small house field on a competitive basis, and second, that the depression years taught most of us to be careful about what we get for what we spend. Should these reasons not be self-explanatory, let me enlarge on them.

First of all, while concrete has always been a structural medium in large houses, the great majority of people now building or contemplating building homes, are in a group spending less than seventy-five hundred dollars for house and site. When concrete entered this field on a competitive basis, this great majority realized for the first time that concrete was not only something with which to build dams, bridges and public buildings, but also with which to build low-cost homes. The second reason is closely related to the first. Since it is possible to build a concrete house at a modest first cost and, at the same time, get all the benefits supposedly found only in

public buildings and great structures, the careful buyer wants to know about concrete and what it can do for him.

Now of course all of this didn't just happen. Let me tell you the story of concrete. The story will necessarily be an abridged tale but if I tell it well enough, some of you may find the answers to some of the questions about concrete in your home, built or contemplated.

While the concrete house, as we view it in today's development, is a comparatively recent outgrowth of the cement industry, the material of which it is chiefly built is as old as history. The Romans, who have left evidence of their desire to build lasting roads, monuments and hydraulic works, utilized a cement of volcanic origin. This natural material, was mixed with slaked lime and a small amount of sand to form a hydraulic mortar. Trass, a volcanic material found in Germany and Holland, and arenes, a sand found in France,

Above, the palatial home of Mr. and Mrs. Phillip Ilsley in Brentwood, designed by John Byers, architect, is built of hollow wall construction in which the outer and inner shells are connected with webs, poured in one operation for each story. Below on the left the simple and charming home of Mr. and Mrs. Frank Adams in Rolling Hills designed by James R. Friend, architect, is constructed of hollow double walls, with continuous air space between inner and outer

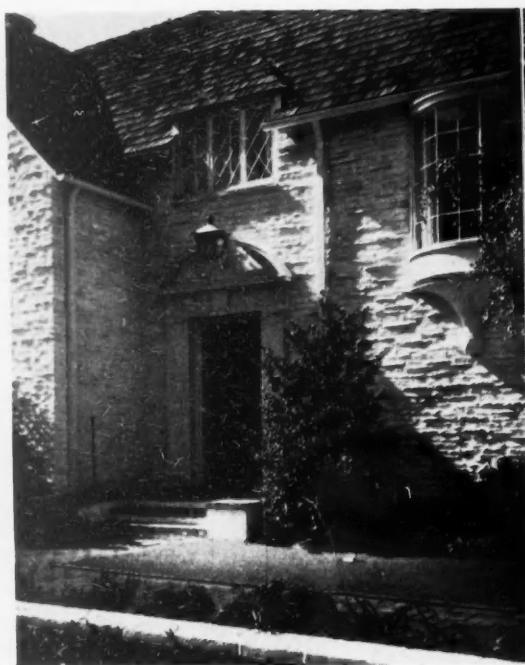
shells, usually poured in eighteen inch lifts. On the right a small modern home, designed by Theodore Jacobs, architect, constructed in the same manner as the residence of Mr. and Mrs. Ilsley. In addition to the outer walls the partitions throughout are reinforced concrete 2" thick. On the front cover of this issue is the home of Mr. Richard Halliburton designed by Alexander Levy and built of solid concrete walls on a ridge overlooking the ocean at Laguna.

Photograph by Dick Whittington



Photograph by Mott Studios

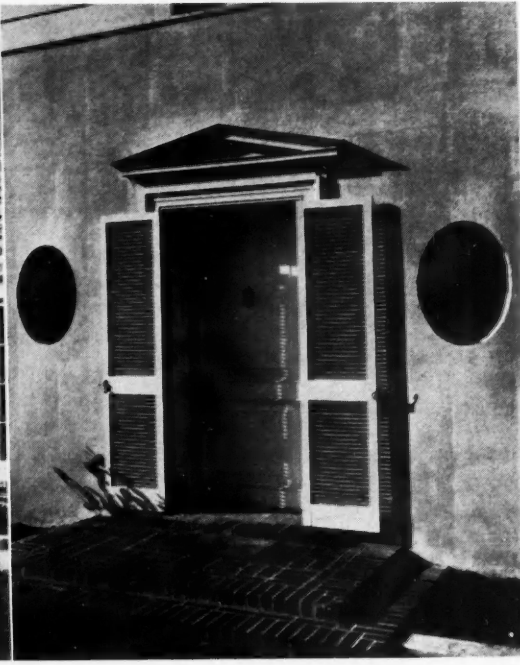




Three doorways in the concrete manner. On the left an entrance designed by Architect H. Roy Kelley. Masonry walls of random ashlar "slump" have been painted to give a surprising richness of texture.



In the center the home of Dr. and Mrs. Barney Kully designed by Architect Heth Wharton has a concrete masonry veneer closely resembling field stone and lending an air of solid and substantial dignity.



On the right, the clean simplicity of detail complements the smooth finish of poured concrete ribbed walls. The entrance to the residence of Mr. and Mrs. George Castera designed by Architect Paul Williams.

were used in the same manner. These concretes hardened like stone.

And here is concrete's first historic contribution to the world. It was a vital link in the great transportation and communication system that made the Roman Empire possible. Of Roman-made concrete was the Appian Way and many structures such as Hadrian's Tomb and the Pantheon. Crude as this material was, it withstood the bombardment of nature and man for hundreds of years, much of it to this day, rugged evidence of its durability.

Other cements followed, such as the natural cements, until in 1824, Joseph Aspdin, an Englishman, took out a patent on an improved cement, which he called portland because it resembled in color the Isle of Portland building stone.

And now we have reached the beginning of the tremendous forward march in the uses and improvements in concrete. In three-quarters of a century it has revolutionized the construction industry. Today concrete is accepted, without question, as a leading structural necessity. Every type of building and structure, public and private, can be found among the vast number which owe to concrete their stability, beauty, comfort and long life.

In the evolution of concrete in these larger structures, constant changes and improvements have taken place, until now the simplicity of handling makes concrete most adaptable for building homes. You may ask what have bridges, dams, and public buildings to do with houses. Just this: they typify structural strength to resist the forces of nature, the same forces to which our homes are sub-

jected. They represent safety from fire, storms, earthquakes, decay, and destructive insects, plus safety of investment. And here the careful buyer should stop a moment and consider what that means to him.

The careful buyer wants to know what he gets in a concrete house. In any home he may build he is entitled to one that is: attractive; permanently rigid, with walls that stay straight, with floors that stay level, with partitions that do not settle, with plaster cracks reduced to a minimum, with door and window frames that stay square; reasonably maintenance-free; firesafe, stormproof, termite-proof, watertight, earthquake-resistant and not subject to decay; and warm in winter and cool in summer. Concrete will provide such a home.

So that these claims may not stop at being just paper claims, let us briefly go into each in order, not necessarily in their importance to you, but as listed above.

Attractive: Contrary to one's first impression of a material of such rigidity, concrete is completely elastic in its adaptability to all architectural styles and treatments. It has been so used for many years in structures other than homes, particularly in southern California. In recent years, houses of all styles have been erected in all parts of America. Illustrating this article are several built in California, and you must admit they are attractive.

Permanently Rigid: Concrete houses are built like skyscrapers, their foundations, floors, walls and frequently the roof are molded in one solid structure, of a mass of fine and coarse materials, surrounded and held together by a hardened paste composed of port-

land cement and water. The concrete in the concrete house will withstand a minimum crushing load of a ton to a square inch!

Reasonably Maintenance-free: When we have gone into the resistant qualities of a concrete house I don't think it will be necessary to go any further into this important feature.

Firesafe: Concrete is incombustible and is itself used as a fireproofing medium to protect other types of structural members from fire.

Stormproof, Watertight, Earthquake-Resistant: The ingredients which make up good concrete, plus steel used as reinforcement according to accepted engineering standards, produce structures which have withstood the elements under the most trying conditions.

Termite-Proof: Termites cannot eat concrete, so can do no damage to it or to other portions of a home protected by it.

Not Subject to Decay: Earlier in this article I have made reference to the long life of concrete buildings and roads of the Roman Empire. Present day governments have shown the same implicit faith in concrete's resistance to the ravages of time, as shown by its use in such magnificent structures as Boulder Dam.

Warm in Winter and Cool in Summer: The concrete house is readily adaptable to the reduction of heat loss (and cold penetration) to the point considered most efficient by heating and ventilating engineers. In concrete masonry houses and concrete hollow wall houses, without added insulation the home owner is assured of a home cool in summer and warm in winter.

Invariably, every time I write or tell of the fine qualities of the concrete house, I become

(Continued on Page 40)

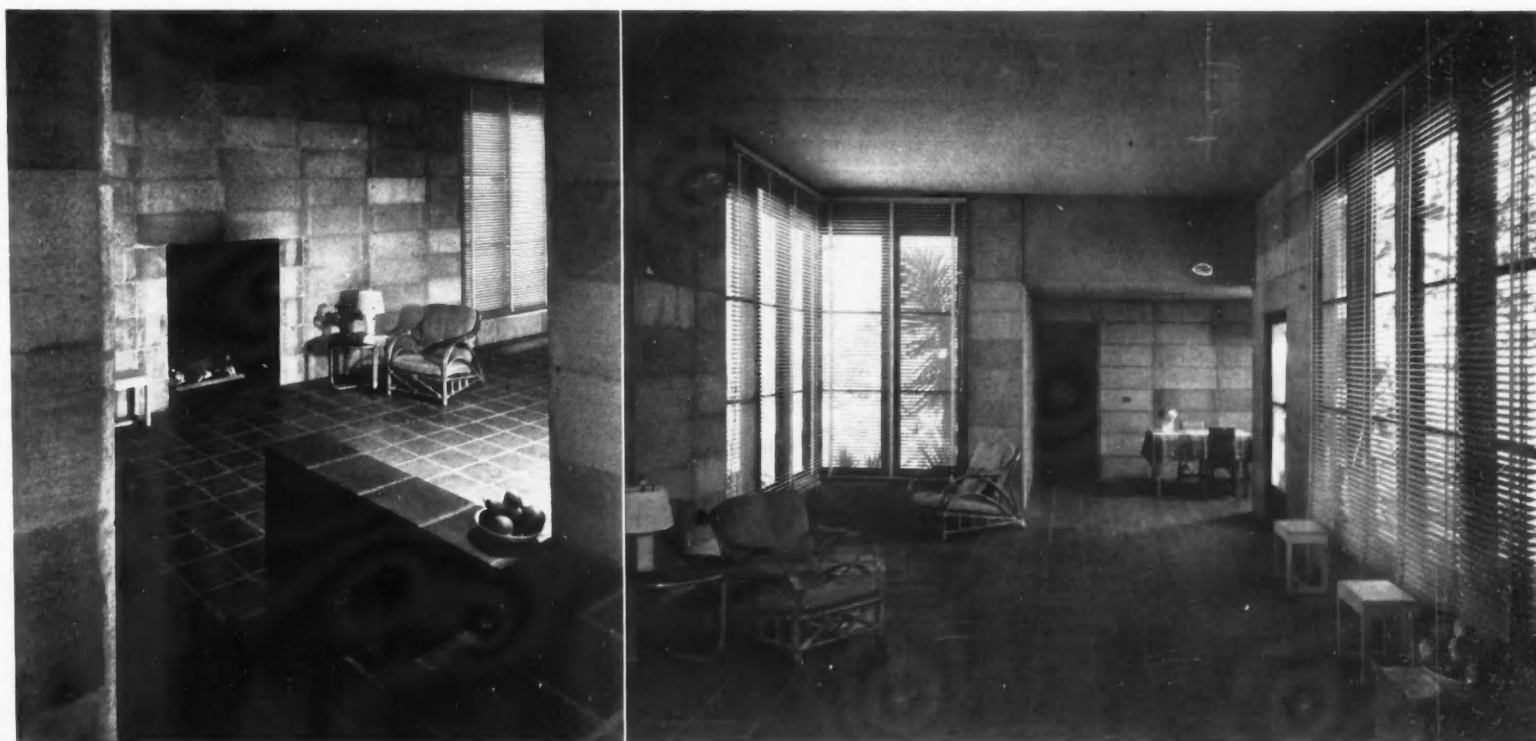


THE RESIDENCE OF
MR. FRANK McINTOSH

Los Altos, California

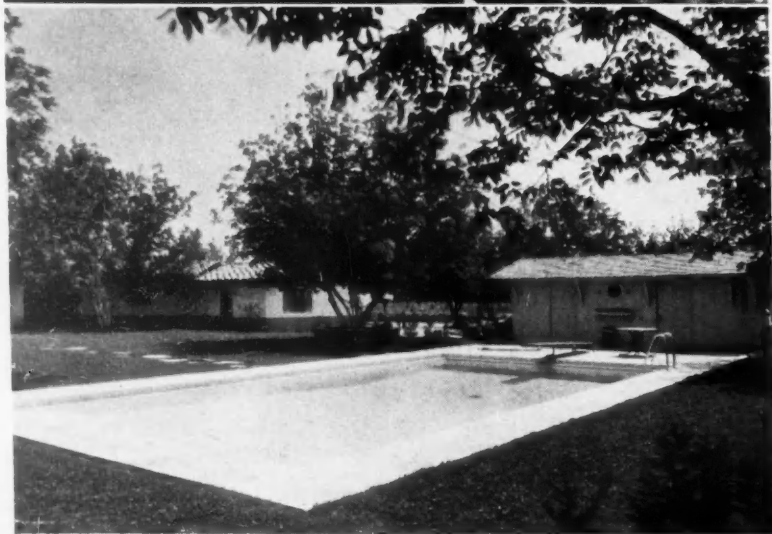
WILLIAM WILSON WURSTER, ARCHITECT

Woodpeckers beware! Perhaps the last hurdle confronting the concrete house will be a ruling by the SPCA that this type of construction is cruel to woodpeckers, particularly when beautiful oaks are used for bait. All other objections would seem to be overcome in this house, with its crisp arises, clean surfaces and obvious weather-tightness. Modern almost to severity, the concrete slabs have been left unplastered and present an interesting and particularly solid appearance both on the outside and in. Venetian blinds seem especially appropriate for the uncluttered interiors of this masculine home. No doubt a book reads just as well and a pipe tastes just as good when the fire blazes in this nicely textured fireplace. And besides there is no rug to fall over.





Photographs by Mott Studios



RESIDENCE OF MR. AND MRS. SETON I. MILLER
Van Nuys, California

CHARLES O. MATCHAM, ARCHITECT

Offices of
Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

ERIC BARCLAY, BUILDER

Constructed of hollow cement tile, the house is designed and engineered to withstand the elements for years to come. It is located in a walnut grove, the trees of which were fifty-five feet on centers each way. The plan was so skilfully evolved that not one tree had to be removed and the front entrance commands an uninterrupted view through the lanes of walnuts.

Inspired by the suburban houses of Cuernavaca and Taxco, the exterior walls are antiqued white, with a painted dado and trim in olive green. The roof is hand-made tile graduated from flashed blacks at the eaves to rich browns at the ridges. The large double doors of the entrance hall are closely copied from a Mexican ranch-house, with heavy vertical slabs sand-blasted and antiqued and wrought-iron studs where bracing cleats occur.

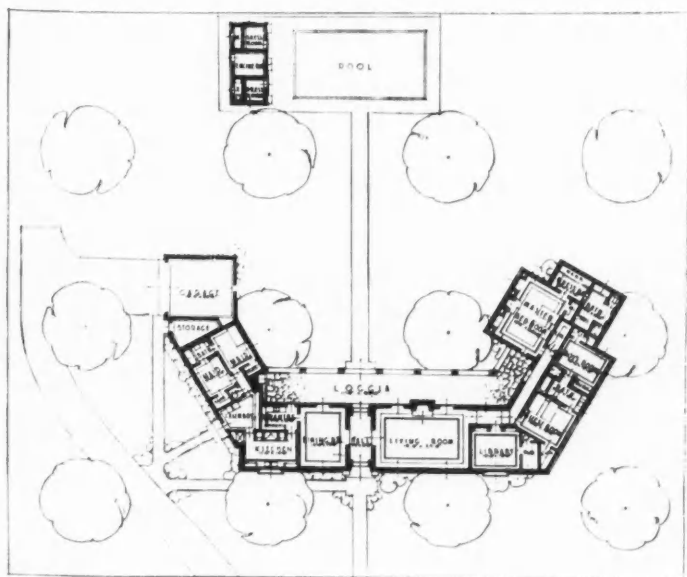
The Miller home due to its furnishings not only has a great deal of interior charm and comfort and repose, but radiates outdoor hospitality and living. The owners are great lovers of riding, hence the stables; of swimming, hence the pool; of hunting and fishing and preparing of game, hence the inviting barbecue and expansive loggia.

The walls of the entrance hall, dining room and living room are of the exposed cement tile colored off-white, while the ceilings show the open timber construction, antiqued in warm gray tones. The floors of the hall are of reddish brown 12" x 12" tiles; other floors are of oak planks.

The furnishings are harmoniously kept in greens and rust colors. The pleasing manner in which modern furniture has been combined with beautiful rugs and antiques from the old countries is noteworthy. In the master bedroom the walls are done in a pale blue-green with the ceiling antiqued in gray-green. The master bath is entirely tiled but the design is consistent with the rest of the house. Instead of the conventional tub, the tub is built of tile, and sunk in the floor as in a Roman plunge.

The son's room is decorated as a ship's cabin. Originally it had been planned to paint it in white with mahogany accents, but due to the beauty of the wood, it was stained and waxed with unexpected success. Mr. Miller's private den is done throughout in stained wood. It is typical of a writer with cases for his reference material, books, scripts, files and photographic equipment and films in which he takes great pride.

The little cabaña by the blue-tiled swimming pool is done in a lighter manner with board and batten walls painted white and a natural shake roof. The two dressing rooms, one in blue and white and one in red and white, are practical and colorful. The stables, placed at a convenient distance beyond the pool, repeat the design of the pool house and contain feed room, tack room, three box stalls and caretaker's quarters.

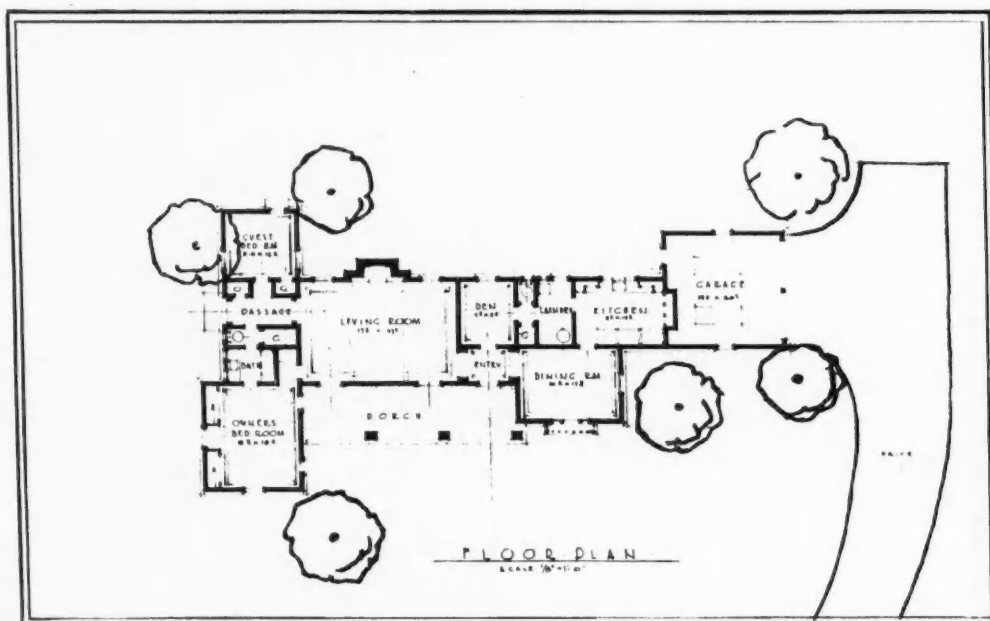




Photograph by Mott Studios

RESIDENCE OF MR. AND MRS. SANFORD HEWITT
Colfax Meadows
San Fernando Valley

CHARLES O. MATCHAM, ARCHITECT
Offices of Earl Heitschmidt, Charles O. Matcham and Paul O. Davis





Situated on a raised plateau, the home of Mr. and Mrs. Hewitt has excellent views of the mountains that surround the valley on all sides. The plan was so arranged as to take advantage of these views and also to get the maximum cross-ventilation for hot weather.

Constructed of hollow cement blocks, the building was engineered with reinforced concrete columns, lintels and bond beams, to withstand earthquakes. The roof is of textured tile, graduated from dark brown at the eaves to red at the ridges. Exterior faces of the cement tile were painted with off-white waterproof paint and all trim was painted yellow. Exposed eaves, rafters and shutters are of saw-sized lumber, oiled and a thin antique glaze applied.

Interior faces of the tile were painted off-white. Ceilings in the living room, den and dining room were oiled and antiqued. In the master bedroom the open ceiling is a light blue with a deeper blue for the woodwork of windows, closets, etc.

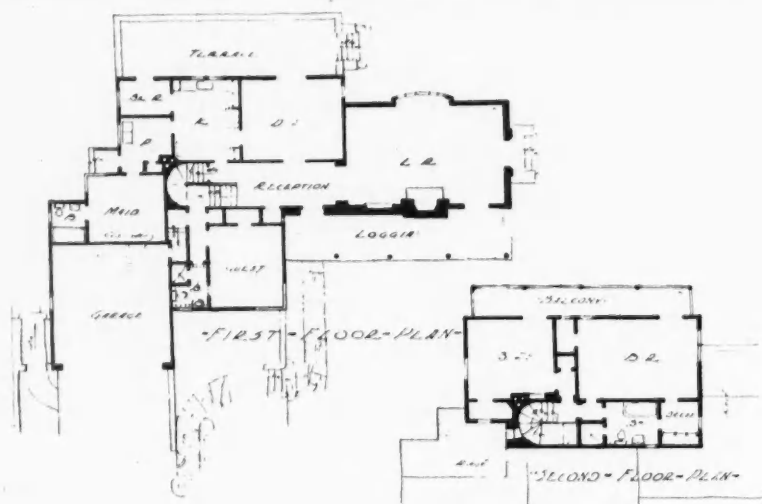
In the kitchen an open timber ceiling kept high for coolness and ventilation, has been painted white while wall paper is used to give the room color and character.

In the dining room the cabinets are of stained and waxed mahogany, the floors of 12" x 12" red broom tile. Floors in the rest of the house are of random width oak planks.

Nestling beneath beautiful trees, the house fits into its natural setting, assured that its charm and livability will only be increased with the passing years.



Photographs by Waters & Hainlin

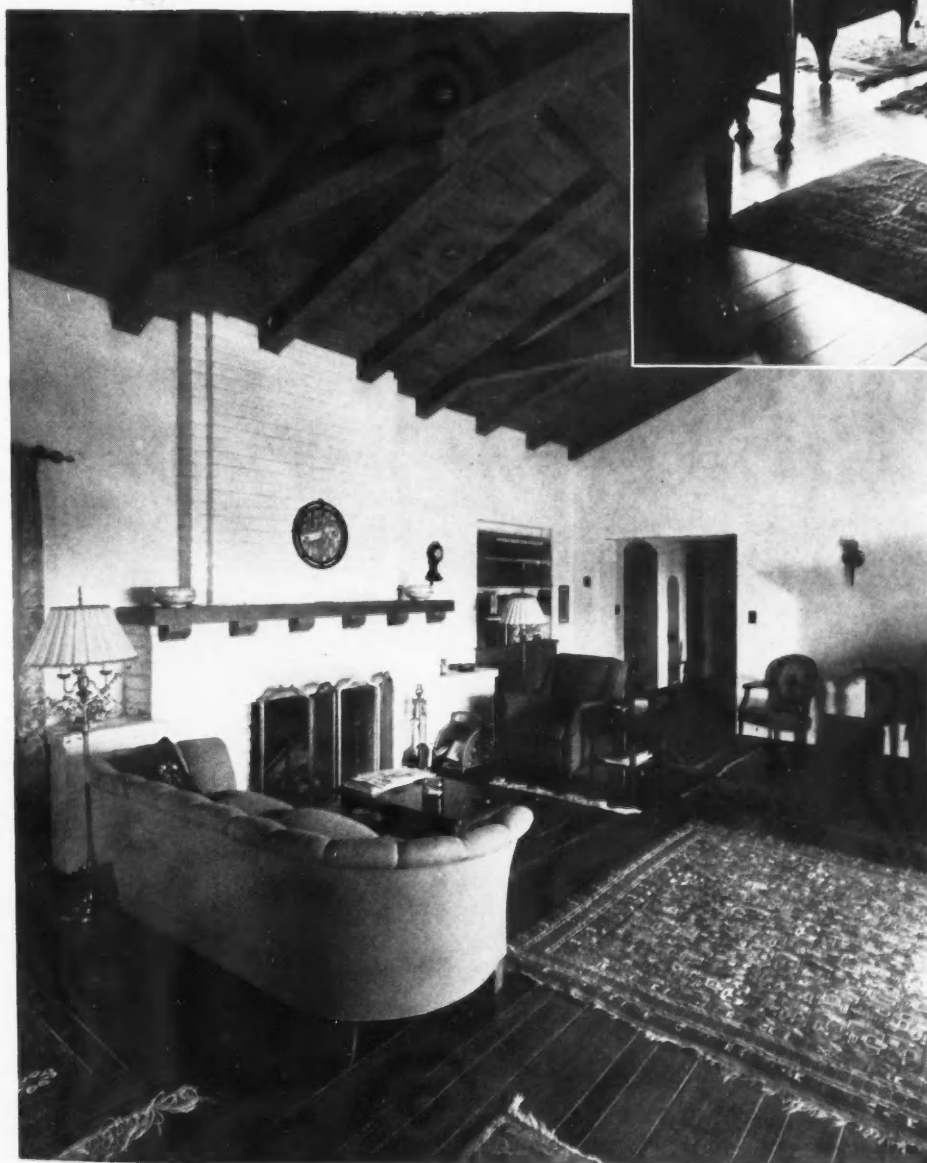


RESIDENCE OF
MR. AND MRS. ROBERT BRENT MITCHELL
Upper Piedmont Estates, California

MILLER AND WARNECKE
ARCHITECTS

W. H. POLLARD
INTERIOR DECORATOR



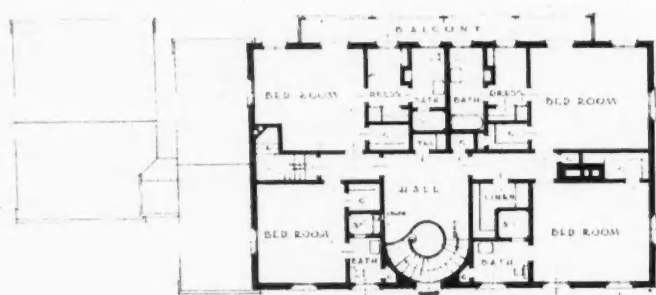


Following the traditions of early California the home of Mr. and Mrs. Mitchell has been built on simple, pleasing lines. A study of the plan will show the garage is on one level, the guest room on a second level and the living rooms and loggia on a third and lower level, following the contour of the land. The exterior of cement plaster and brick veneer has been painted white. The walks and retaining walls are of stone. The living room opens out onto the wide loggia which is comfortably supplied with outdoor furniture while the dining room opens onto the terrace which is somewhat like a balcony and supplied with a big inviting umbrella and chairs.

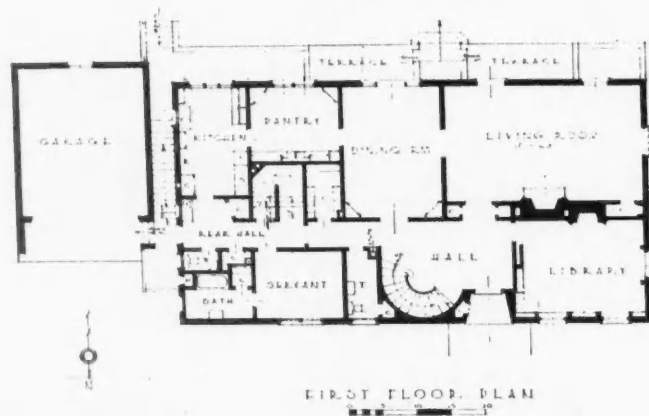
Two views of the living room show the large window and the broad fireplace on the opposite wall. Comfortably furnished with good pieces of a more traditional style but in keeping with the heavy beamed ceiling and the simplicity of the architectural details. The small Oriental rugs permit the beautiful floor of random planks to show to good advantage. A piano and books increase the livability of this large, pleasant room.



Photographs by Donald S. Ross



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE RESIDENCE OF
MR. AND MRS. HERBERT C. CHEEK
Claremont Pines, Oakland

ROLAND I. STRINGHAM, ARCHITECT

ARTHUR MAUERHAN, INTERIOR DECORATOR

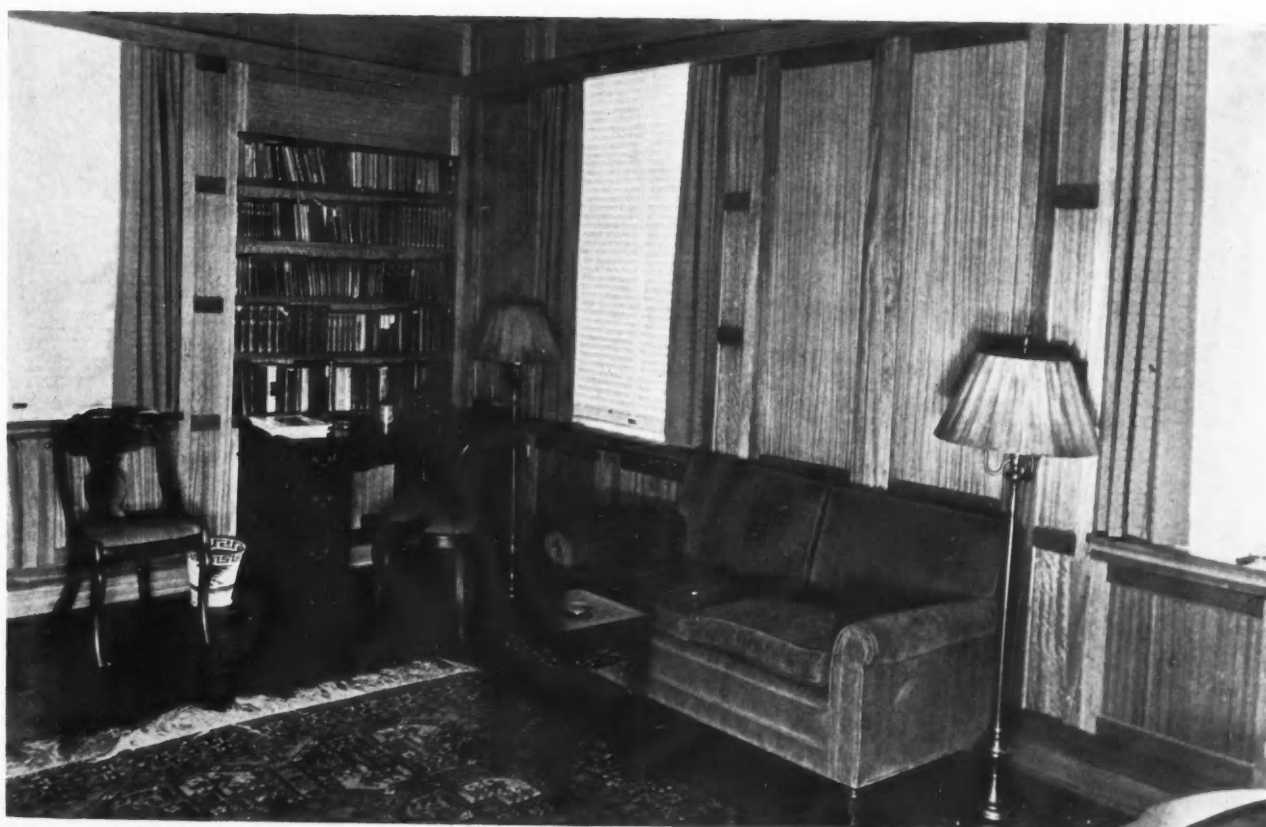
THOMAS D. CHURCH, LANDSCAPE ARCHITECT

Above is a view of the rear of the house with the dining room and living room opening onto the terrace and looking out into the garden. Built of red common brick with a shingle tile roof the iron work, sash and blinds are painted white in keeping with the Colonial feeling of a modified 18th century American home.

The interiors reveal a comfortable, carefully developed plan suitable for gracious living. Each bedroom has its bath and the two master bedrooms have large dressing rooms in addition to ample closet space. All the colors of the interior are subdued. The pine trim is painted ivory with eggshell gloss; the floors are of oak planks. In the library the walls are paneled with mahogany; in the dining room a scenic wall paper has been used. The baths are of colored tile with white fixtures; the kitchen is modern and complete with enameled metal cabinets and metal drainboards. The furnishings of the home are simple, refined and comfortable in keeping with the restful atmosphere.



Living room and library in the home
of Mr. and Mrs. Herbert C. Cheek





Photographs by Fred Dapprich

A living room that combines the exquisite beauty of the 18th Century with a freshness that is entirely modern. The walls are paneled, the delicate patterns in each panel blending with the blue-gray, chartreuse and faded terra-cotta colors of the room. The rug is a rich blue, the draperies silk damask the color of old Chinese terra-cotta. The sofa is upholstered in a brocatelle of a terra-cotta background with a design in shades of blue. The chair is covered with a blue and cream colored brocatelle. The hand-painted screen is in tones of blue, green and pumpkin. A decidedly Oriental feeling is produced by the lines of the chair, a feeling that is heightened by the chinoiserie lamps on either end of the sofa and the carved ivory lamp by the chair with their cream colored silk shades like small Chinese pagodas.

THE APARTMENT OF
MR. AND MRS. MILTON VEDDER

in Los Angeles, California

S. BARTLEY CANNELL, JR., A.I.D.
Interior Decorator

In the bedroom of Mrs. Vedder done in tones of ivory and amethyst a French sophistication and dainty elegance prevail. The carpet is a light beige, the walls pale amethyst. The hand-carved walnut bed has a light natural finish with a headpiece of ivory satin. The damask curtains are a soft yellow and white, the chair is covered in a blue and ivory brocade. Above the bed are two small Louis XVI fans mounted in gilded carved frames and next to them a lovely French mezzotint. The two little lamps are amethyst color exquisitely mounted in ormolu. Opposite the bed is a magnificent antique commode painted in shades of yellow, over which hangs a carved and gilded Louis XVI mirror. The chaise longue covered in yellow velvet could well be the epitome for the richness and daintiness of this feminine boudoir.



MODERN TRENDS IN HOME FURNISHING

By EDWYN A. HUNT

Lecturer, University of California

WE ARE in the habit, when thinking of furniture, of believing that the creative genius of today is somehow lacking in the requisite qualities necessary to build a new world for himself. And we are also in the habit of thinking about modern furniture as if it were new sprung from the brain of some chaotic youngster, determined to wreck our established world.

In the first place, we must learn to understand the art of the Japanese, as it was their wood blocks which got into the hands of young artists in Paris and started them on their revolutionary art way. They broke away from the sweetly sickening romantic school, and tried to paint impressionistically as the Japanese did with their prints. The Japanese artist leaves shadows out of his pictures, and he studies his subject, a landscape, a rooster, waterfall, moonlight, marine until he understands the essential characteristics of his subject. The Zen Buddhist priest was trained in this sort of observation. He tried to realize within his own soul just what was the meaning of force in the waterfall, how did the rocks support the trees, what was the life energy and how did it function outwardly in growth.

In the Japanese household living is reduced to utter simplicity and art. The horizontal line is stressed in the structural elements of the room, and wherever ornamentation is needed on door handles, or hanging pictures the ultimate art of craftsmanship is employed. Moreover, they do not display all the art they have in the house simultaneously. It is felt that one fine thing at a time is all the soul can appreciate.

Their houses are built as a part of the garden; in fact, it is like the grotto of a fine garden, and in the screen doors that open into the garden the glass is built low into the screen in order that those kneeling at their meals inside may have the pleasure of seeing the out-of-doors. Their gardens, so exquisitely planned and carried out are symbols of the landscape around them. If the surrounding landscape is a mountainous one then the garden will appear to be a replica. If a small garden is all that the household can afford, everything in the garden is done to scale.

It was only natural that European artists, when they started on the trail of art revolution impelled by the woodblocks of Japan, should go on into new realms. After the impressionists, we had the post impressionists and then the futurists, and then the cubists, the surrealists, the abstractionists of today.

Simultaneously with the arrival of Cubism in Europe and America, was the functioning of two great designers, two men of different

training and background. One was Josef Hoffman of Vienna, and the other Frank Lloyd Wright of America. The former was an architect and designer, who was establishing his own arts and crafts school. A palace he designed for Amsterdam, Holland, is still too modern for most of us, and that was in the year 1900.

Frank Lloyd Wright was trained as an engineer in the University of Wisconsin, and got his architectural training in the office of Arthur Sullivan in Chicago where he soon became their domestic architect. Arthur Sullivan is the father of the modern skyscraper, and is the man who enunciated the first credo of the true modernists, "Form follows function." Wright soon became known for his low, horizontal type of homes which were called prairie houses, and is still the exponent of horizontalism. These houses had very wide, overhanging eaves, long, narrow windows, and seem to be built low to the ground on purpose.

His book of designs was first published in Germany about 1906, and gave the necessary impetus to the young architects who were seeking a new formula in design. Cubism was the slogan of the artists of Europe, and particularly in Holland. All over the world men were trying to break away from tradition. Sullivan said that materials should be used honestly in building, not crucified out of all shape merely to reproduce a dead style. A tall office building looked ridiculous with a Gothic lower floor and a peak in Gothic two hundred feet higher, and a plain straight wall between.

So craftsmen got their ideas for furniture from seeing the funny looking objects on canvas. Cézanne stated that all nature could be reduced to four fundamental forms, cube, globe, cylinder and cone. The painters tried to paint those four forms without making them look like anything in particular but the aftermath of a spree.

During the war architecture and craftsmanship were at a standstill, but as soon as hostilities ceased, European nations felt the need to build, or rebuild, and those young architects who remained alive after the slaughter, began expressing their newer vision of homes along what they called purely functional lines. In Germany, this new architecture expressed a psychological phase of life. Germans had to bear the blame for the war, and life was chaotic. Money was scarce, and soon inflation came and destroyed all stability. It was natural that the horizontal plan should be accentuated. It represented in spirit the necessity to stick to the facts of life, to cling to earth tenaciously, and it also represented a new manner of living.

The German people had always taken their furniture styles from the Romance people. But now the nation was determined to express itself firmly and economically. No more fancy carved furniture and brocaded materials. And, too, they felt that a house should be built to contain all that was necessary for living. So built-in furniture became a part of this new style; when the house was complete, one could go to living in it at once without additional expenditures for furniture.

French modern took a different tack, stemming almost entirely from the more ornate inspiration of Hoffman of Vienna. Their furniture had more curves to it than the German, and they used semi-natural ornamentation of all kinds against wall treatments of figured paper. Their furniture woods were highly polished and exotic, and the textiles and skins used in the rooms rich and varied in color and texture.

On the maiden voyage of the Isle de France furniture buyers and designers from all over America were in New York when the boat landed, and all of them went aboard. The result was that shortly afterward the market was flooded with so called modern furniture, some very bad, and some very good. The good was too expensive, and the public was not ready for it. Slowly the movement died down, until the architects in this country were able to project a few good modern buildings. Then for a long time it was the custom for die hards to say modern was fine for stores, but not for homes.

Now I wish to introduce another element into this study of modern, and that is the rediscovery of dynamic symmetry by Jay Hambidge. He spent years measuring Greek buildings and Greek vases, and from them deduced certain mathematical laws of design that are ageless and priceless. He proved that the Parthenon was constructed according to rules known to every artist and craftsman of the golden age of Pericles, that every detail of that perfect building reflected certain rectangular shapes, and that it is the repetition of these shapes that makes for good design. He proved that the logarithmic curve, the root rectangles of the Greeks, and the law of growth in nature according to a certain summation series in numbers all added up to the same thing. He showed that reciprocal forms, that is, forms of different sizes but the same proportion, such as two by four, or four by eight, may be repeated in design either vertically or horizontally and give added interest.

The important thing to know is that the modern designers of America are taking all these various elements from Europe, and

(Continued on Page 38)

FOR THE GLORY OF CALIFORNIA

By CHARLES GIBBS ADAMS
Landscape Architect

An informal close-up of Dr. Goodspeed, who might be studying the itinerary for the expedition which will bring us beautiful specimens such as the one shown below.



THE French have a saying that is full of flavor: "The Apple does very well until you have tasted the Peach."

And so it is with garden plants and flowers. In Grandmother's time the General Jaquimnot was the glorious red rose; today the gardener is not wise who gives it bed and board while the Etoile de Hollande or the Hadley will afford six times as many blossoms of finer stem and foliage and of greater endurance.

The old *Cotoneaster pannosa* or "Christmas Berry," and the *Pyracantha yunnanensis* or "Black Thorn" furnished our garden and houses the jolliest holiday red until plant explorers found us the *Cotoneaster parneyi* and the precious *Pyracantha formosana*, of both finer color and greater generosity, and immunity from the dread pear blight that devastated the older types.

We could not grow Lilies in the sun till a plant explorer found in Chinese jungles the noble *Lilium regale*; and now the beauty of royal lilies can be grown with equal ease in sun or shadow.

We struggled with temperamental English *Delphiniums* to give our gardens their priceless blue, only to meet disappointment more frequently than success, until plant breeders developed a strain through blood infusion of the native species that prosper in our dry atmosphere.

So it goes; the plant explorer, and the hybridizer who follows him, make our gardens richer and more satisfying every year.

Now the California Garden Clubs, Inc., the federation that embraces practically every worthy garden club in the state, has decided to enrich the glory of California by sponsoring a plant hunt (on an absolutely non-profit basis) through the regions of South America that enjoy a climate similar to that of this State. The University of California will conduct the expedition under the leadership of that distinguished botanist and plantsman of its faculty, Dr. Harper Goodspeed. The savant has already explored the jungles and wilds of South America, and knows the way.

As the University is without funds for the expedition, the garden club federation is

opening the way for its members and friends to share in this splendid movement toward beauty by contributing to the expense. No one is directly asked for money; but every lover of gardens is given the chance to help voluntarily. The donation of the one whose giving ability is limited to a dollar is valued as highly as his who can afford a thousand; for this is to be the gift of many people to California. The dime of a child will be welcomed.

Every cent donated will go to the actual work of the expedition, for a generous past president of California Garden Clubs Incorporated, has pledged herself to pay all preliminary expenses of printing, promotion, etc., as her own contribution. All committee and publicity work is donated.

Although "ways and means" are in the hands of a committee of thirty enthusiasts from end to end of the State, contributions

The pink-flowered *Embothrium*—a large shrub or small tree growing on the "eyebrow of the mountain" at 9,000 feet altitude in southern Peru. Very new and most attractive.



to the cause are being received by Mrs. Richard William Kirkley, Chairman, 432 South Serrano Avenue, Los Angeles; Mr. Lloyd C. Cosper, 1739 East Mendocino Avenue, Altadena; and Charles Gibbs Adams, Architects Building, Los Angeles.

He who knows that exquisite little blue near-lily, *Leucocoryne*, or "Glory of the Sun" will be thrilled to learn that Dr. Goodspeed will bring back a stately species, never known before, that grows four times as tall. Or that he has found an *Oxalis*, prolific with immense pink flowers on three-foot stems. He who has seen the brilliant *Calceolarias* that grow on two-foot stalks, and only under glass, at that, will delight to know that he is to have a chance to raise hardy ones in tree form that grow taller than a man can reach. He whose *Fuchsias* were demolished by last winter's freeze will be comforted to know that the Doctor will deliver to our plant creators a species that grows in Andean snows, so that our garden beauties may be made frost-proof by blood transfusion.

And these few do not even begin the list of treasures to come.

It is interesting to pause and think what priceless gifts from South America the explorers have already brought to California gardens through the years, without having even touched the virgin territory now to be explored. What would the gardens of yesterday and today, too, have been without their South American *Petunias* and *Salpiglossis*, *Four O'clocks*, *Night Blooming Jasmine*, and *Lemon Verbenas*?

How we would miss from our tables the Potatoes, Tomatoes, Lima Beans, Popcorn, Peppers, Cashew Nuts, Papaias and Custard Apples we now enjoy—all from the southern continent!

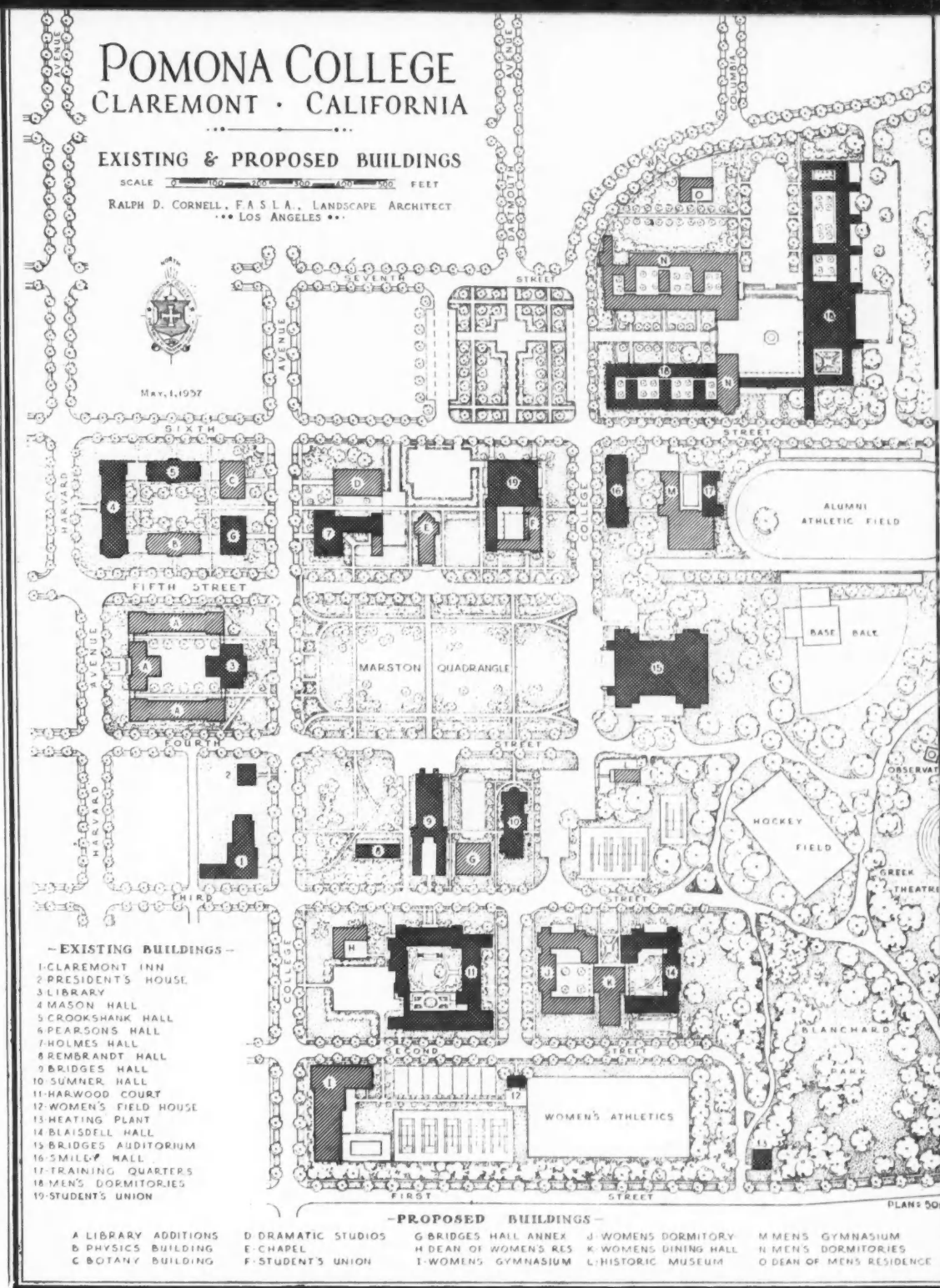
How bare our walls would be without her *Blue Trumpet Vines*, and orange ones, her *Copas de Oro* and her *Philodendrons*!

We would indeed miss the most graceful of our Palms, her *Cocos plumosa*, and that most thrilling of flowered trees, the fern-leaved, blue-flowered *Jacaranda*.

Yes, South America gave them all to us, and is waiting to give us her other treasures.

POMONA COLLEGE ITS GOLDEN ANNIVERSARY

By RALPH D. CORNELL, F.A.S.L.A.
Landscape Architect



FIFTY years is but a brief period in the life span of an institution that has been founded upon right principles. It is a short time in the development of a community or the unfoldment of an idea that is to grow and live. But as individuals measure their span of mortal existence, fifty years is a large section out of the life of anyone who has devoted himself, for that time, to the service of an institution, a community, or an idea. It is sufficient for much to be accomplished in moral and physical values, both relatively and actually.

In recognition of such achievement Pomona College, at Claremont, has just celebrated the fiftieth anniversary of her founding and has been inspired to reminisce concerning the changes that have taken place over this span of half a century. Comparing the "then" with the "now", growth and development

have been phenomenal, although to those constantly in touch with the College, it has been a gradual change in which the movement forward was attended with the many problems and perplexities that seem to be a part of all accomplishment. As one looks back down the vista of memory he becomes poignantly aware of the shaping and moulding that has taken place in this crucible of human endeavor.

From a physical standpoint, the present Pomona College began its Claremont campus on a sagebrush desert that was generously dotted with cactus and chiefly inhabited with coyotes, road runners and horned toads. In the center of this desiccated expanse of "nature in the raw" had been erected a three-story, boom hotel that lifted its bizarre gables to the sky, a dominating monstrosity in a treeless expanse. This building became the first home of Pomona College on its present site;

the roadrunner, the forerunner of today's traditional sage-hen; and the campus, that might someday flower as the rose, nestled its first blooms in the prickly arms of a tuna cactus.

The campus of today, as illustrated by the accompanying plan, is still in the formation period of growth. With its acres of green lawn, its towering trees and its planned arrangement, it becomes a far cry from the trail-dotted wastes that once were Claremont. Its twenty odd buildings make an imposing array in their verdant setting, but already feel that inner pressure of expanding growth that cannot be denied. To those closely in touch with the College its campus development seems to be a slow and gradual change but—after all—fifty years is a short span in the life of an institution that has been founded upon right principles.

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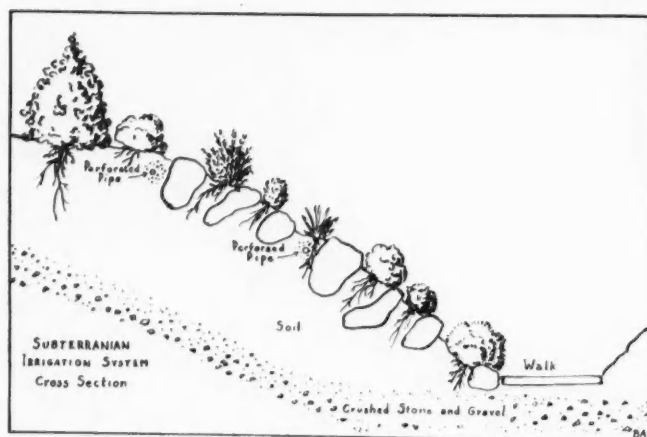
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THE AMATEUR BOTANIST

IT LOOKS as if last month's issue has kicked this column right out of its amateur standing. The entire space was devoted to an article on rock gardens by Bernice Ashdown who gave it a practical twist that has been all too much overlooked by the Amateur Botanist. Not only that, he failed to give credit to her for the article. However, that is the way amateurs have. The following article on alpine gardens by Miss Ashdown is unquestionably more interesting and will be of more value than anything he could write. Not only that, he is very busy these days disinfecting and planting bulbs.



ALPINE GARDENS

Alpines are the aristocrats of rock-garden plants. To the list of true Alpines, other plants of similar habits have been added from time to time until they now number several hundred varieties.

The same general principles of design and construction that apply to rock gardens, described in the October issue of this magazine, apply to Alpine gardens. An intelligent regard for their especial requirements will be generously repaid with their display of exquisite flowers and dainty mounds of foliage.

It should be borne in mind that most Alpines in their native habitat grow at an elevation of 5000 to 15000 feet. They make most of their growth in early spring, bloom in late spring and early summer, after which they develop roots in preparation for the approaching winter. Throughout their growing season the atmosphere is limpid and cool, having very little variation in temperature. The soil is sharply drained vegetable decay.

Although in most of our gardens it is impossible to approach these conditions, if the proper exposure, soil and drainage are provided, most Alpines will be found to be perfectly hard and vigorous in cultivation. In a climate as variable as ours, it is impossible to give a hard and fast set of rules for their culture. In zones where the summers are hot and dry their care is necessarily much different than in wet foggy localities.

The best situation for an Alpine garden is on a hillside having a northern exposure. In hot dry climates a bank with a southern exposure is usually too hot and dry unless it has the protection of tall trees or some other type of shade during the hottest part of the day. As many plants require a deep moist soil, running water and subterranean irrigation systems greatly increase the possibilities by enlarging the number of varieties which can be used.

It is especially important in the culture of Alpines to have buried stones around which the roots of the plants may grow. It is essential that the roots be allowed ample room to spread and extend around and behind the rocks, providing them with a uniform water supply. Almost any fertile, sharply drained soil is suitable, but the best type consists of one half good rich loam, one fourth leaf mould and one fourth of a mixture of sharp sand and bits of crushed stone. For lime-loving plants (which include about 90 per cent of all Alpines) powdered lime rubble should be added and distributed evenly throughout the mixture. For the exceptional plants, peat should be substituted for lime. The soil should be changed in the pockets every four or five years in order to produce the best results.

Most Alpines should be planted or divided in July or August, immediately after blooming, which gives them time to re-establish their roots and prepare for bloom the following season. When planted in exposed situations or in climates where there is successive thawing and freezing, they should be protected by laying branches lightly over them and applying a good mulch of decayed leaves. In wet weather protect plants which have down-covered leaves by covering them with a pane of glass set solidly upon blocks of wood or stones in such a way as to keep the water off and at the same time allow a free circulation of air around the plants.

Tender bedding plants, and with few exceptions, annuals should be excluded from the Alpine garden. Our American nursery men have hundreds of different species of Alpines to offer and many more are available through European dealers. In the following list, which is necessarily very limited, we have attempted to omit the most common varieties and those which are especially difficult to grow.

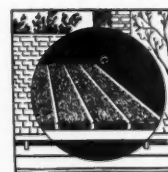
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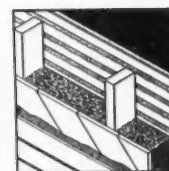


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THE INSULATION OF THE AGES

Anemone alpina

A delicate plant blooming in summer with pearly white blossoms on eighteen inch stems. It prefers a cool shady situation but is indifferent as to soil.

A. sylvestris major

Blooms in May and again in October with white, nodding flowers on twelve inch stems. Requires a cool shady location and plenty of water.

Ranunculus alpestris

A hardy yet dainty plant four inches high, bearing yellow-centered, snowy white flowers from March until October. The leaves are close-set and glassy. Needs deep, rich lime soil.

R. amplexicaulis

Grows about twelve inches high and has narrow bluish leaves above which are borne large white flowers. It does well in any cool, rich loam and sun or semi-shade.

Alyssum saxatile

Low and compact in habit having small yellow flowers profusely in spring and summer. It prefers a sunny location and does well in any well drained soil.

A. alpestre

A neat little plant about four inches high. The blossoms are minute and yellow. Blooms in spring and summer and likes a warm sunny location. Any soil.

Aquilegia glandulosa

The finest of all Alpine columbines. It requires a cool place with rich vegetable loam. Its flowers are blue and white borne on twelve to eighteen inch stems in early summer.

Draba pyrenaica (Petrocallis pyrenaica)

A dainty plant having pale pink, fragrant blossoms set close upon finely divided foliage. It should have a rocky place with limy soil and not too much sun.

Aethionema grandiflorum

Blooms in summer with twelve inch spikes of vivid pink blossoms above bluish green leaves. Prefers limy soil and sun.

Papaver alpinum

A gem, having blossoms ranging from white to pink and yellow. Perfectly hardy in any well drained soil. It is about six inches high.

Dianthus alpinus

Blooms in spring with large, single pink and rose blossoms on two inch stems. Its foliage is glossy and evergreen. It needs limy soil and good drainage.

D. glacialis

A dwarf form, excellent for odd corners in rock work. Its leaves are fine and glossy, its blossoms rose-pink and almost stemless. It should have lime soil.

Acanthaleimous glumaceum (Prickly Thrift)

Requires a warm, well-drained limy soil. Bears large rose-colored flowers on four inch stems in summer.

Arenaria montana

A trailing plant which is priceless in the Alpine garden. It grows about six inches high and bears myriads of white flowers during the spring and summer. It should have a sunny location.

Gypsophila repens

Hardy and fast growing. Needs a sunny location and any good open soil. Blooms all summer with wide-open, clear-pink flowers.

Tunica saxifraga

Unusually robust and does well in sun or shade, even in poor soil. Blooms profusely from spring until fall.

Silene acaulis

An attractive plant which blooms all summer with white flowers on eight inch stems. It requires a cool well-drained soil and plenty of water.

S. pusilla

Small and dainty, having white blossoms on three inch stems. It should have a protected cool place and moist soil.

Viola biflora

Blooms profusely with showy yellow flowers above close-set leaves. It needs a damp, well drained soil and shade.

Saxifraga aizoon rosea

A vigorous plant requiring semi-shade and limy, well-drained soil. It blooms freely with rich, pink flowers on ten inch stems.

S. cochlearis

Grows about 6 inches high and does well in either full sun or shade with any limy soil. The flowers are pure white.

Campanula alpina

A priceless plant. It should have light limy soil and an open situation. The blossoms are a clear blue with fringed appearance and come on six inch stems.

Primula minima

One of the many primulas that are indispensable in the Alpine garden. This one has a trailing habit and rapidly covers rocks with a colorful sheet of rosy bloom. Give it open peaty soil in a shady location.

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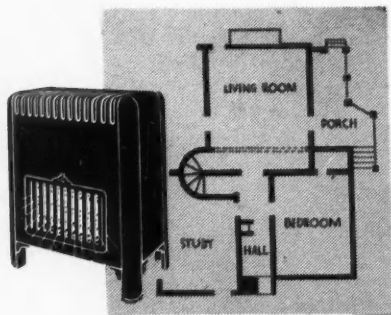
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THE GROWTH OF A LITTLE THEATER

(Continued from Page 9)

The remaining plays of Shakespeare have been selected for presentation, November 16 to December 4, as the 20th Anniversary Celebration, and the list includes "A Winter's Tale", "Measure for Measure", "All's Well That Ends Well", "Titus Andronicus" and "Romeo and Juliet". The series opens with "Sing Sweet Angels" by Belford Forest, which outlines in robust terms the struggles of James Burbage and his building of the Theater, the forerunner of all Elizabethan theaters. This production not only sets the stage perfectly for the plays of Shakespeare which follow but it also shows the man. A Very Young Man is a character in the play; he is known as Will Shakespeare and he carries a script under his arm. Thus the Playhouse on the closing date, December 4, will become the first American theater to have produced the entire repertoire of the plays of Shakespeare. Definite research has failed to disclose a previous performance of "Titus Andronicus", and a similar instance occurred when "Pericles, Prince of Tyre" was produced by the Playhouse in 1936. The performances of the Anniversary series are presented in true Elizabethan style, the full version of the manuscript but staged as of Shakespeare's day, with a minimum of furniture and stage properties, but without the technique of the Globe Theater.

Experimentation has convinced the Playhouse that a stage model is the most valuable aid to the mechanical production of any play. And it is an idea easily adopted, in its entirety or in modified form, by all theaters large or small. The essentials may be embodied in a well developed sketch but a model, even crudely made, indicates so much more.

At the Pasadena theater the models are prepared by Rita Glover, art director, and they are built to scale, usually about eighteen inches in width, and conform exactly to the set as planned, with identical colors. These models may be built of cardboard but occasionally wooden blocks are substituted.

The advantages of such a model are manifold, first to the stage crew who follow it in detail for the construction work. The director finds it invaluable in various directorial angles. To the cast the model is first aid to retaining a mental picture of the set on which they are to appear, locations and distances are easily established, and thus entrances and exits are never stumbling blocks. To the wardrobe room the inclusion of color is a boon, as the costume department thus has a definite guide as to the coloring in each background, and may carry out the color scheme for each gown to be used with the knowledge that there can be no clash with an unknown quantity in the color of the set.

ANTIQUES IN FURNISHING THE NEW HOME

(Continued from Page 13)

ing. As the fireplace was some distance from the house he needed a cupboard that would hold his pans and dishes. He found an old Swedish cradle with a beautiful canopy top. Almost anyone else would not have looked twice at the piece but he saw its possibilities. The wood was hard and the carving exceptionally attractive. Shelves, two doors and casters were added. When it was refinished the result was a most unique china cupboard, and one that anyone would be glad to own.

Still another made-over piece was an heirloom the family wished to keep. It was an old bed of fine-grained wood but too heavy and cumbersome for present day furnishing. A cabinet-maker was instructed to cut it down into a day-bed. When it was refinished and had new mattress and cushions, it made a most attractive addition to the room and preserved a family piece.

A knowledge of good lines and workmanship in old furniture will often enable one to pick up good pieces at little cost. If one has profited by what he has read or has learned in studying good furniture, this knowledge will be of great help. Many an old chair or table under layers of paint and varnish may be of excellent wood and have good design. We have in mind a small table that was such a treasure in disguise. Covered with dark stain and with thick layers of varnish that had blistered in places, it had little to recommend it as far as the wood appeared. When the stain and old varnish was removed it was found to be maple. The old wood needed but a good refinishing to bring out all its original grain. Needless to say, it is a fine addition to the room.

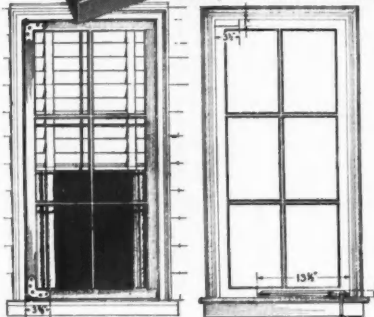
Many of the small furnishings such as grandmother's old glass pickle jars, or plum-butter crock, and even the old wooden churn will fit into these new out-of-town farmhouse types of houses as if they had been preserved for just such a purpose. Each will find its place along with the old china in the corner cupboards, or the old glass lamps on the tables.

The above instances are given as suggestions of what can be accomplished with old-fashioned furniture or heirlooms which the family does not wish to give up, though some of them do not come strictly under the head of good antiques. But how much at home these old furnishings are and what memories they bring back of simple and quiet living in an unhurried age.

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Building Glass

Not nine but seven men recently judged the Pittsburgh Glass Institute's competition for photographs of examples of glass in architecture, decoration and design. In addition to the cash prizes, the first medal ever executed in glass was presented.

According to the industrial designer, Walter Dorwin Teague, "Light is one of the most important elements in architectural design today. Because of the resources of modern glass, both plate glass and glass blocks, it is possible to use light actually as a dominant element in a structural scheme. No generation of designers until now has had such resources at its command."

Four new types of glass, produced by the Libbey-Owens-Ford Glass Company, are influencing a change in building technique. One is a tempered plate glass, known as Tuf-Flex, another is a new color-fused tempered plate glass called Vitrolux, while Vitrolite is an opaque structural glass in many different colors. Aklo is a special composition for windows, to absorb heat rays of the sun and thus aid in temperature control and air-conditioning when used as outer panes for double glazing in summer months.

Doors That Have That Swing

Gone are the days when opening a garage door required the strength of Hercules, the patience of Job, and the vocabulary of a Sunday morning golfer. A complete new line of lightweight garage doors are being produced in the Tacoma, Washington, factory of the Wheeler Osgood Sales Corporation. A reduction of weight, averaging 25% per door is secured. Construction improvements provide strength equal to and in some cases greater than that of the doors of the same design with conventional 1 3/4 inch stiles and rails. The benefits to the user are said to be a more satisfactory, lower cost, higher value garage doors.

A New Insulation

A mineral fibre insulation, called Rock Wool, is announced by the Barrett Company of New York. These Rock Wool insulations are being offered in conveniently sized batts, loose and granulated forms, adaptable to every insulating requirement. Asphalt shingles, roll roofings, building papers, paints and cements, are among other products manufactured by the Barrett Company. A new folder on the Rock Wool Insulations is available.

Drinking Fountains at Home

Why not have drinking fountains in the home as well as in other buildings? The Crane Company of Chicago asked themselves the question, found no logical reasons why not. Instead, they saw the definite plausibility of the idea. So their new drinking fountains conform to the current vogue for the modern, easy-to-keep-clean design so commonly catalogued as "streamline." Three models are now offered in what is called the Erie line.

Rubber-bladed Fans

Both noise and the hazard of injury by electric fans have been markedly lessened by an invention just patented by A. O. Samuels, president of Samson-United Corporation, Rochester, New York. A friend's mangled finger which became too friendly with a metal-bladed fan really prompted Samuels' invention. Several years of experimentation followed with canvas, paper, and other flexible substances falling into the discard. He finally perfected a soft rubber blade that moved as much air as ordinary fans, by laboratory test.



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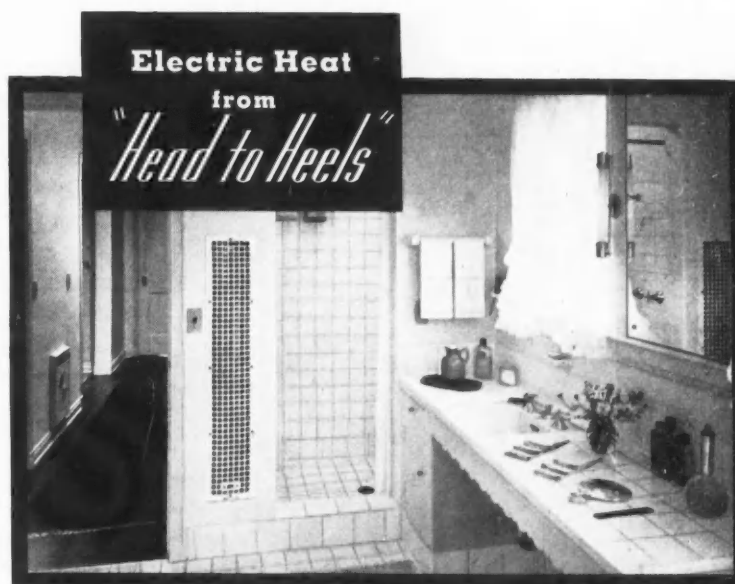
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LOS ANGELES
3151 Wilshire Blvd.

SALES AND DISPLAY OFFICES



Fortunate indeed is the home owner who can enjoy the luxury of glowing "head-to-heels" warmth from an electric bathroom heater. Especially designed for bathroom use, the type of heater pictured is specified by architects and builders who realize the importance of modern heating equipment for every room in the house. The "head-to-heels" electric heater also can be easily installed in existing residences at moderate cost.

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They are learning there is no excuse for having to detach one appliance before they can use another, for carrying appliances from one place to another in order to have service, for having appliances operate inefficiently, and for tripping over tangles of extension cords. And, above all, they will not continue indefinitely to pay for the privilege of wasting electricity as they surely do if the wiring is inadequate.

The convenient, efficient, and economical use of electrical appliances depends upon the wiring in the walls of the house, and adequate service should be built in when the house is constructed.

Let the adequate electrical service of the homes you build speak for you and tell of the care with which you plan for the comfort and convenience of your clients.

PACIFIC COAST ELECTRICAL BUREAU

447 Sutter St.
San Francisco

601 West 5th St.
Los Angeles

MODERN TRENDS IN HOME FURNISHING

(Continued from Page 31)

adding them to the geometric theories of Hambidge, to make or produce a style of furniture that is making history today. You will notice the small pieces of furniture are either cylindrical or cubic in form, and sometimes both. You will notice that the different sides of a living room table will be true to repeating forms. The cavity for books will repeat the entire façade of a table. Lamps and lighting fixtures will be cylindrical, but arranged so as to repeat in dynamic symmetry one or two basic rectangles.

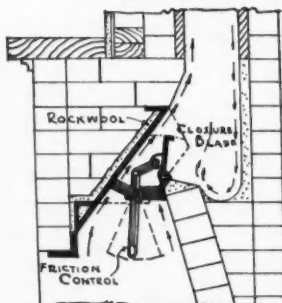
The furniture is very plain, and very simple, but if the proportions are right, the wood beautiful in texture and finish and combined with the proper textiles, floor coverings, wall treatments, you will have a fine room or home.

Modern furniture cannot be expressed well without a thorough understanding of modern color based on the spectrum and the color wheel. There are three systems of use in selecting color for the home or art anywhere for that matter. One is the use of colors that are very closely related, like yellow, yellow green and yellow orange. This is called analogous. If we used a rug with these colors of violet, the scheme would be complementary. But if we used red, yellow and blue in a room as the older decorators have done through the ages we would have a triadic scheme, meaning the colors were equally distant on the color wheel.

Today the tendency is to use varying shades or tones of white and off-white with one strong color, or several shades of the same color, keeping in mind the most effective wood for the furniture.

Modern furniture may and probably will change from the very straight lines of today to curved lines. The public likes curved lines and design and ornamentation, so that we may see in the near future more of the French influence in modern, but it will still be modern, and if it is well designed now it will be good a hundred years from now.

SUPERIOR FORM DAMPER SMOKEPROOF



A heavy metal form built to proper angles and dimensions with a friction poker controlled damper which forms a perfect throat and down draft shelf. It prevents wrong construction and smokey fireplaces. The damper is easily adjusted, doubling heating efficiency, and should be completely closed when fireplace is not in use, to prevent valuable heat from the furnace being drawn out the chimney and lost.

Rockwool fireplace insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.

**SUPERIOR
FIREPLACE CO.**
1046 South Olive St.
Dept. 2
Los Angeles, Calif.

HIGH NOTES IN MUSIC

(Continued from Page 8)

opera. It is a sad consolation that even in England, where for two centuries or so, opera was the sport and the amusement of the few, they are straining, struggling, toiling to make it a reality. Fortunately, there is a growing sentiment in this country for opera, and there is no reason why within a reasonable time we will view it introspectively as they do it in the operatic centers of Europe, where it is given the full measure of respect. If opera has managed to achieve its present degree of greatness in spite of all handicaps, it surely proves progress and ultimate success.

America, unlike Europe, has no municipal and government system of support for opera, and therefore it is all the more to the credit of the men and women who, for even brief seasons, bring to their townspeople the best operas available anywhere, thereby putting their communities on a level with the larger centers in which capital and audiences are available to maintain seasons of greater length. Thus the best music is being carried to the people and presented under the most advantageous conditions. The humblest citizen is no longer awed by opera. He is on speaking terms with the old masters and he fully realizes that the true enjoyment of music remains only in good music.

No matter, from what angle you may look upon opera, music, drama or acting—it has apart from its artistic value a highly interesting and educational appeal to all classes. In opera, the average audience can easily visualize three distinctive phases i.e. music, instrumental and vocal, besides histrionic portrayals in all variations. All these pieces de resistance of modern and grand operas are skillfully molded into a homogeneous unit by the artist who wields the baton.

Summing up, we find that music indeed is a strange thing. It is called the universal language, to be understood by all; yet no one dares define it! Emotionally it has the widest appeal of all the arts; philosophically, esthetically, it is rivaled perhaps only by metaphysics in its exclusiveness.

WOMEN!

(Continued from page 7)

The California Society of Etchers' Annual is dominated by a woman. Mrs. Gene Kloss displays three prints which are so compelling as to overshadow all other submitted work—save, perhaps, Paul Landacre's delicate wood cuts. Mrs. Kloss should be ruled out of the society. Perhaps the remaining work would increase in interest if it was not so palled by contrast. Mrs. Kloss should be more charitable.

Paul Elder's gallery is at present devoted to the drawings of Mark Milsk, a local girl who has not found it necessary to go to the big city to make good. It has been pleasurable to watch Miss Milsk grow from a scrawling, bewildered amateur to a superb draftsman with a surety and grace of line in her work.

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BUILDING MATERIALS

- | | | |
|---|--|---|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Tile) |
| <input type="checkbox"/> Cement | <input type="checkbox"/> Plaster | <input type="checkbox"/> Steel Joists, Bars, Mesh |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Metal | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Concrete Hollow Walls, Poured | <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Marble | <input type="checkbox"/> Waterproofing and Decorating for |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Painting for | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Wood | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Cement | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Stucco | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Window | <input type="checkbox"/> Panelling | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Structural | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Wrought Iron (Gates) (Grilles) (Rails) (Lamps) |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Roofing (Tile) | |
| | <input type="checkbox"/> Roofing (Composition) | |

HOME BUILDING EQUIPMENT

- | | | |
|---|--|---|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Heating | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electrical | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Insulation and Sound Deadening | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Wall Safes |
| <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Kitchen | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Fan Ventilators | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Ranges | <input type="checkbox"/> Weatherstrips, Metal |
| <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Refrigerators | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Hardware, Finish | <input type="checkbox"/> Sinks and Drainboards, Metal | <input type="checkbox"/> Windows, Stained Glass |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | |

INTERIOR FURNISHINGS

- | | | |
|--|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Cork Tile | |

HOME FINANCING

- | | | |
|---|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Surety Bonds |
|---|---|---------------------------------------|

Information follows on the style, construction, size and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information.

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

Site purchased: ☐ Yes, ☐ No.

Hillside or level lot, and size.....

I will ☐ will not ☐ require Architectural Service.

Name

Street Address.....

City..... State.....

IMPORTANT: WE CAN SERVE YOUR NEEDS BEST IF YOU WILL CHECK
THE CLASSIFICATION TO WHICH YOU BELONG

- | | | |
|---|--|---|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Architect | <input type="checkbox"/> Contractor |
| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Student Architect | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Modernizing only | <input type="checkbox"/> Draftsman | <input type="checkbox"/> Real Estate |

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Why.... HAVE AN ARCHITECT?



"THE worst punishment that God could inflict upon mankind would be to condemn us to live without architects," so wrote Blondel, an eighteenth century architect. Granted that he may have been slightly prejudiced, the fact remains that in the creation of man-made things, brains are the most indispensable ingredient, and an architect's service assures quality, livability and high resale value.

When an architect specifies a DAY and NIGHT Water Heater for your home, he does so secure in the knowledge that there is no finer water heater made. He knows that the DAY and NIGHT HEAT TRAP HEAT WAVE FLUE, and other exclusive features will save you many dollars every year of your Dayannite's long life. He knows of the twenty-eight years of gas engineering that has developed "America's finest water heater." He knows his reputation as an architect is strengthened when he specifies DAY and NIGHT.

Yes, architects are not only indispensable to home builders, but to the manufacturers of the finest household appliances.

◆
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TOMORROW

"In today already walks tomorrow"

WAR SCARE

WE haven't the heart to tell you all that our crystal discloses to us these days. As a matter of fact, we hardly have the heart to look thoroughly into the future. As to the stock market, we have the satisfaction of knowing this: that it must either go up or down because it cannot go sideways. With war it is different. That can go in every direction of a three dimensional field. However, the guess that war will spread universally is less hazardous than the prediction that stocks will go either up or down, for there is the possibility that the latter may remain more or less stationary. In other words, the prognostications of your crystal gazer is that there is very little likelihood of the war in China or the war in the Iberian peninsula spreading outside of those territories.

THE RATS AND THE SHIP

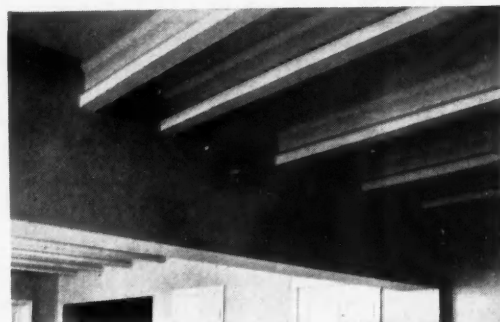
IN A recent issue, an editorial item and an item in Running Fire of this magazine made the timid prediction that unless certain things were corrected in the city of San Francisco, business would remain stagnated and eventually result in a city of little or no activity. These comments should properly have been included in Tomorrow. Nevertheless the accuracy of the statement is borne out by the events of the past two or three months which record the departure from San Francisco of several important industrial concerns; notable amongst these deserters of the old city is NBC and other broadcasting interests. Now the shipping people are arranging to transfer the burden of their business to the port of Los Angeles. They are accompanied by a host of other interests who have struggled for years to combat the conditions in the San Francisco Bay district and who have at last given up hope. Well, after they are all gone, we can fish for bass off the bridges.

GOLDEN GATE INTERNATIONAL EXPOSITION

IF YOU want a periscope through which to view the future, come to the Golden Gate International Exposition on Treasure Island in San Francisco Bay in 1939. It might be well worth while to experience a preview. Lacking the opportunity to do that, the following outline of some of the future's marvels is set forth.

There has been considerable talk of chemical farming, that type of farming where vegetables and products of truck gardens are grown in water. At the Exposition there will be demonstrations of this method of producing food products. In the hall of health and science, bacteria will be harnessed and made to work in tandem for the production of foods, flavoring and medicines, and as a side show, the manufacture of hormones and vitamins will be added. Light is to be turned into sound and sound into light and your brain waves will be measured by scientific machinery. Already scientists have developed a machine for demonstrating cathode rays and the practicability of television. The Exposition Company has been promised, in addition to the General Electric Company's electric farm, a 200 foot wing spread aeroplane, which, it is planned, will be operating on a twelve hour schedule between San Francisco and New York via the stratosphere by 1939.

These are mere hints as to what the people of tomorrow will have accomplished when our Tomorrow becomes their Today. Personally, we are going to spend most of our time before the demonstration of cracking the atom.



Precast concrete joists supporting concrete floor slabs. Frequently concrete joists are cast as rectangular beams without recesses and are left exposed, sometimes being painted.

THE CONCRETE HOUSE

(Continued from Page 20)

filled with a re-surge of enthusiasm, and my only fear is that this enthusiasm may lead to a lack of clarity. Therefore, I trust that the foregoing several items have been clear.

There remains to tell you of the various types of concrete houses. The majority of these "systems" are comparatively new, having been evolved to meet the needs of low cost housing. The cost of the actual concrete going into these houses has not changed materially, but the ingenious methods of placing it and the new ideas in formwork to receive it, have produced a decided saving in the finished concrete wall, floor or roof. In almost every instance these houses are built with concrete floors, either of solid reinforced slab construction or of slab construction supported by precast concrete joists. These concrete floors can be finished with wood, linoleum or carpet or left exposed, colored integrally, or chemically stained or painted after completion. In many cases the roof can also be formed of concrete without seriously affecting the total cost of the completed house. In any case, in order to get full benefit of the concrete walls and floors, the roof construction, if not of concrete, should be protected with a non-combustible roof covering.

In brief, the various types of reinforced concrete houses are as follows:

First, solid walls, using wood, plywood or metal forms.

Second, hollow double wall, with continuous air space between inner and outer shells—usually erected in progressive lifts of eighteen inches.

Third, hollow wall, in which the outer and inner shells are connected with webs, poured in one operation for each story.

Fourth, ribbed wall, with outer shell and ribs poured together, and inner face of wall obtained with insulation board or lath, spanning from rib to rib, leaving hollow spaces between ribs in the finished wall.

The ribbed wall section is erected also entirely of "Gunitite," one system using gypsum plaster board cores spaced to form the ribs. These cores become an integral part of the finished wall, acting as a base for interior plaster. The other "Gunitite" system forms the exterior shell and ribs by an economical pressed reinforced paper method, the inner face of the wall being achieved as in the poured rib wall.

And fifth, the hollow concrete masonry wall, reinforced to resist earthquake stresses with poured reinforced concrete studs. This wall provides a variety of textures and colors, some so closely simulating the stone walls of the early Colonials that architects are finding it a most economical means to reproduce the beautiful homes of our forefathers.

Here then is a house, suited to desert, city or mountain, suited to any variation of our California climate, depending on your journeyings—a house that gives full value for your home dollar, when you build it and while you live in it—a house free from the common structural ailments—a home in which it is a joy to live, in which you can watch your children grow in comfort and safety—and your children's children.